The background of the entire page is an abstract composition of large, overlapping, organic shapes in two colors: a muted sage green and a light tan or beige. The shapes are somewhat angular but with soft, flowing edges, creating a sense of movement and depth. The colors are layered, with some areas appearing more saturated than others due to the overlap.

# THE NEW TRADITION





No. 11 CHARLES BURCHFIELD. Noontide in Late May, 1917  
*Lent by Whitney Museum of American Art*



# THE NEW TRADITION

Modern Americans  
Before 1940

April 27 through June 2, 1963

THE CORCORAN GALLERY OF ART  
WASHINGTON, D.C.



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ASTOR LENOX TILDEN FOUNDATION



## FOREWORD

THIS EXHIBITION IS PRESENTED as a tribute to the Americans of the first decades in this century, who successfully revitalized American artistic expression at a time when most painters and sculptors in this country had been content for years with the status quo in taste and style.

The artists represented in this exhibition were chosen primarily for their importance to the new directions in American art after the last world war. No examples dated after 1940 were included in order to maintain the advantage of true historic perspective. As in all theme exhibitions, we were frustrated at times by the unavailability of specific works which would have been particularly appropriate to our purpose. For this reason some artists are unfortunately not represented at all, such as the highly original John Covert.

We did not include work by the social realists centered around Robert Henri because we felt that their style was based on earlier art forms, although as teachers they were responsible in large measure for the open-mindedness of many of the artists represented here.

Since this exhibition is intended to demonstrate the development of new styles within the United States, it seemed necessary to exclude several important Americans who had pursued their careers outside this country and were essentially a part of the European artistic evolution. Among these were Patrick Henry Bruce who worked and died in France and Lyonel Feininger who had moved to Germany in his early years and did not return to the United States until 1936. We felt justified in making one exception to this rule by including Morgan Russell who actually spent most of his mature life in Europe. Russell had founded the synchromist movement in 1912 with Stanton MacDonald-Wright. MacDonald-Wright returned to the United States and continued the propagation of their invention until about 1919.

Gudmund Vigtel, the Corcoran Gallery's Assistant Director, originated the exhibition and developed it to its final form. He is also responsible for the selection of the works of art as well as the catalogue essay. We wish to extend our thanks to Mrs. John R. Slidell and to Patricia Ann Smith. Mrs. Slidell, a member of The Women's Committee, contributed her time and knowledge, as so often in the past, by assembling information and preparing the artists' biographies. A graduate student of George Washington University, Miss Smith spent many hours on general research for the exhibition and is responsible for the chronology of important events in the development of the modern art movements listed on pages 7-9.

Several friends provided financial assistance towards the publication and I wish to express our deep appreciation for their generosity to Kathrine Dulin Folger, David Lloyd Kreeger and to Kurt Wiener who is responsible also for the design of this catalogue.

Finally I would like to thank the many lenders which include artists, collectors and institutions for their patience and support in making their works of art available to this exhibition.

HERMANN WARNER WILLIAMS, JR.  
*Director*



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## Chronology

- Picasso makes his first trip to Paris and comes into direct contact with masters of modern French painting for the first time. Seurat retrospective held by the *La Revue Blanche* in Paris. 1900
- Picasso's first Paris exhibition at Vollard's. Van Gogh exhibition at Bernheim-Jeune Gallery in Paris. Guillaume Apollinaire comes to Paris. 1901
- John Cotton Dana begins his progressive work in contemporary art in the Newark (New Jersey) Library, which he continued at the Newark Museum after 1909. Alfred Stieglitz and Edward Steichen form the Photo-Secession group. Great memorial exhibition of Toulouse-Lautrec at the *Salon des Independants* in Paris. Matisse and Picasso exhibit at Berthe Weill's in Paris. Kandinsky opens his own art school in Munich. 1902
- First issue of *Camera Work* published by Alfred Stieglitz and his associates. It was the first art magazine in America to devote itself wholly to the modern art movement. Gauguin memorial exhibitions in Paris at Vollard's and *Salon d'Automne*. John Marin paints his semi-abstract "Weehawken Series." 1903
- Cézanne exhibits 33 pictures at the *Salon d'Automne*. 1904
- Stieglitz's "291" Gallery opens in New York. Fauves, centered around Matisse, make their first public appearance at *Salon d'Automne* in Paris. Critic Louis Vauxcelles calls them "fauves" (wild beasts). *Die Brücke*, first coherent group of German expressionists, formed by Kirchner, Schmidt-Rottluff, Heckel and Bleyl in Dresden. 1905
- Picasso takes an interest in archaic, Iberian and Negro art; begins work on *Les Femmes d'Alger*. Max Weber exhibits at *Salon des Artistes Independants*, a year after his arrival in Paris. 1906
- Stieglitz begins to show avant-garde artists of Europe at his "291" Gallery. He was to present the first exhibitions in this country of Rodin, Matisse, Cézanne, Picasso, Brancusi, Picabia, African sculpture. First great retrospective Cézanne exhibition at the gallery of Bernheim-Jeune in Paris (56 paintings). The dealer, D. H. Kahnweiler introduces Braque to Picasso. 1907
- The first free outdoor art exhibition in Greenwich Village, New York, which has continued ever since. Beginning of "facet" or analytical cubism. 1908
- American artists first exhibited at "291" Gallery. Marinetti's first manifesto of futurism. 1909
- Independent artists hold their first non-juried exhibition. "Younger American Artists" exhibition at "291", the first modern group show in this country. Arthur Dove paints his first abstract pictures. John Marin's first one-man exhibition at the 1910



- "291" Gallery. Ten watercolors by John Marin included in the *Salon d'Automne*.
- 1911 The *Blaue Reiter* group opens its first exhibition in Munich. Braque and Picasso introduce letters of the alphabet into their pictures.
- 1912 The tenth *Salon d'Automne*, at which cubists turn out in full force. Picasso and Braque do first *papiers collés*. Publication of *Du Cubisme* by Gleizes and Metzinger. First comprehensive exhibition of modern painting held in Cologne, Germany—*Sonderbund* exhibition. Synchronism, first international movement founded by Americans (Morgan Russell and Stanton Macdonald-Wright) in Paris. Arthur Dove's first one-man exhibition at "291" Gallery.
- 1913 The Armory Show presented in New York, Chicago and Boston: an exhibition of the new art movements in Paris as well as work by the modern American artists. Russian constructivism launched under the guidance of Tatlin. Apollinaire publishes *Les Peintres Cubistes*. Max Weber's first museum exhibition held at The Newark Museum. Delauney shows his "Simultaneous Windows" which Apollinaire calls "orphism" in the exhibition, *Der Sturm*, in Berlin.
- 1914 First book written in English on cubism by the American, Arthur Jerome Eddy. Jules Pascin comes to New York. 1914-1920, period of the greatest cubist influence on American painting. The vorticist movement, led by the English writer-artist, Wyndham Lewis, is presented to the British public. Elie Nadelman arrives in New York.
- 1915 The Italian futurists shown in this country for the first time in a major exhibition. Duchamp arrives in New York. Demuth's first exhibition at the Daniel Gallery, New York. The Stieglitz group publishes the magazine, *291*. Picabia does his first abstraction of mechanical forms.
- 1916 Dada founded in Zurich by Tzara, Hugo Ball, Richard Hulsenbeck and Hans Arp. The Forum Exhibition of Modern American Painters presented in New York. Morton Schamberg starts his series of machine pictures.
- 1917 The *de Stijl* movement founded in Holland. Society of Independent Artists formed in New York. Last issue of Stieglitz's *Camera Work* published. Rodchenko becomes leader of the non-objectivists in Russia. Dada Gallery in Zurich shows works by Arp, de Chirico, Max Ernst, Feininger, Kandinsky, Klee, Kokoschka, Marc, Modigliani, Picasso.
- 1918 Miró's first one-man exhibition in Barcelona. Whitney Studio Club opens.
- 1919 The founding of the Bauhaus under Walter Gropius at Weimar. Feininger is one of the first teachers. Dada group formed at Cologne by Baargeld, Arp and Max Ernst. Kurt Schwitters' "Merz" collages at Hanover. Suprematist-non-objectivist exhibition in Moscow; Rodchenko shows his picture *Black on Black*, Malevich his *White Square on a White Ground*.



- Société Anonyme founded by Katherine Dreier, Marcel Duchamp and Man Ray. 1920  
Beginning of Mondrian's new style of painting called neo-plasticism. Dada exhibition in Berlin and Cologne (174 works).
- Man Ray invents "rayograph" and goes on to explore other possibilities of photography in dada and surrealist vein. Moves to Paris. 1921
- International dada exhibition at the Montaigne Gallery in Paris. Kandinsky and Moholy-Nagy begin teaching at the Bauhaus. 1922
- Lyonel Feininger's work shown in the U. S. for the first time. Archipenko arrives in the U. S. and establishes his school in New York. 1923
- André Breton publishes the *Surrealist Manifesto* in Paris. First Klee exhibition in New York at the Société Anonyme. Max Weber has one-man exhibition at the Bernheim-Jeune Gallery in Paris with over 50 paintings. Later many of the paintings were sent with travelling exhibitions to other cities in France, Germany and England. 1924
- First group exhibition of the surrealists at the Galerie Pierre in Paris with Arp, de Chirico, Ernst, Klee, Man Ray, Masson, Miro, Picasso, Pierre Roy. The Bauhaus moves to Dessau. Stieglitz again opens a new gallery, *The Intimate Place*, where he shows Marin, Hartley, Dove, O'Keeffe, and Demuth. 1925
- Société Anonyme presents their international exhibition at the Brooklyn Museum which was considered the most important exhibition of its kind since the Armory Show. 1926
- Stuart Davis begins his "Eggbeater" series. 1927
- The Museum of Modern Art opens in New York. Stieglitz moves to Madison Avenue and calls his new gallery *An American Place*. International exhibition of abstract art in Zurich. 1929
- Whitney Museum of American Art opens to the public. Alexander Calder begins his mobiles. First comprehensive exhibition of surrealism in the U. S. presented at the Wadsworth Atheneum in Hartford, Connecticut. 1931
- Expelled from Dessau, the Bauhaus moves to Berlin. First Calder exhibition presented in Paris. Picasso retrospective at Georges Petit in Paris. 1932
- The Berlin Bauhaus is closed by the German government. Matisse completes the mural decorations commissioned by Dr. Albert C. Barnes at Merion, Pennsylvania. Josef Albers migrates to the U. S. from Germany. 1933
- Hans Hofmann sets up an influential painting school in New York. Mark Tobey develops his "white writing" after his trip to China. 1934
- The Museum of Modern Art presents the exhibition *Fantastic Art, Dada, Surrealism*. The Society of American Abstract Artists founded for the exhibition and general promotion of abstract art. 1936
- Moholy-Nagy establishes the "New Bauhaus" in Chicago. 1937





No. 103 ABRAHAM WALKOWITZ. New York, 1917  
*Lent by Whitney Museum of American Art*



## THE NEW TRADITION

GUDMUND VIGTEL

THERE HAS ALWAYS BEEN A TENDENCY to belittle by apologia the work of the American artists of the first decades in the modern movement. It is apparently assumed that they would have floundered in the inert silt of academism to the end of their days, had they not happened upon the shores of modern art. It is true that the American pioneers were given impetus for their unorthodox expressions by the contemporary movements in Europe. But it is also evident in their work that these artists were no imitators, but used their new knowledge with keen individualism and with fluency. It should put no stigma on them that they built on the labors of their European contemporaries. They were, after all, in company with these artists who drew on the lessons of that quadrumvirate, Cézanne and Seurat, Gauguin and van Gogh, and their heirs, Matisse and Picasso.

Laboring in an unfriendly climate, the Americans succeeded in their quest for a new form of visual expression. They met with little understanding and the following paragraph in a review of one of the Corcoran Biennials may be fairly typical of the general attitude at that time: "Forty years ago people all enjoyed pictures and strove to learn about art, because they enjoyed good pictures from the very beginning, and soon became cultivated. Now pictures are hard for the layman to understand, because artists paint only to please themselves and for a critical few who have made a study of painting." \* We still hear such laments often enough, and there is nothing remarkable about this statement except for the fact that it was written more than fifty years ago and that such sentiments have persisted for so long.

The year of that article, 1910, is fraught with portentous developments in the American art world. It was the year in which Arthur G. Dove created his first abstract paintings and the Independent Artists held their first non-juried exhibition in New York. The same year Alfred Stieglitz presented the first Cézanne—a lithograph—ever shown publicly anywhere in the United States. American artists here and abroad were already deeply involved in the most far-reaching upheavals in the history of art. The revolt against academic tradition had been pursued by men of genius on the European continent for decades with the utmost determination. The new means of expression had been revealed only recently to a few Americans, and they embraced the new ideas with passionate fervor.

It is not difficult to imagine the consternation caused by these revolutionary ideas some fifty years ago, especially here in America. Americans were, in general, ill-prepared for the great commotions in art during the first decade of this century.

\* *The Washington Herald*, "Greatest Exhibition American Paintings," by James Henry Moser, December 25, 1910.



While Europeans had been conditioned to the violent reactions against academism, first by Courbet's realism, then by the impressionists, the post-impressionists, fauves and cubists, most Americans with self-righteous provincialism had turned into enthusiastic partisans of that very academism which the radicals attempted to bury. A society devoted to Victorian pleasantries simply could not swallow the rude iconoclasm of modernism at first taste.

MANY AMERICAN ARTISTS had gone to Europe around the turn of the century to study at the academies of France and Germany. But once the most talented among them came into contact with the new trends, they turned against the techniques and principles which they had come to absorb. Among the earliest were Maurice Prendergast who made three trips to Europe before the turn of the century, Alfred Maurer who went in 1897 and Walt Kuhn in 1901. John Marin, Max Weber and Arthur B. Carles went in 1905, Morgan Russell and Abraham Walkowitz in 1906, Charles Demuth, Stanton MacDonald-Wright and Arthur G. Dove in 1907, Morton Schamberg and Charles Sheeler in 1908, and Joseph Stella in 1909.

It is remarkable how readily they accepted the new ideas and channeled all their creative energies into new directions, some even striking out into uncharted territory. Maurice Prendergast had made free use of impressionist theory and method and eventually realized Cézanne's discovery of space relationships produced by color tensions. As perhaps the first American modern, he proceeded to organize his semi-abstractions by means of color. Undoubtedly among the most original talents in American art, he was belittled by many for decades and remained largely ignored until quite recently. It is tempting to believe that he would have occupied a far more favorable position had he been a European rather than an American.

The early years of this century produced a number of American artists of extraordinary sensitivity who are difficult to categorize in relation to each other and to the great movements coming to fruition in Europe. They had, however, one characteristic in common, the adventurer's joy of discovery. If they went their own ways, it must be ascribed to their need to translate their visions and feelings into personal pictorial terms.

John Marin is often thought of as a member of the cubist family. Yet, the relationship is remote, unless Marin's principles of composition would evoke certain associations with cubism. Surely the small abstract compositions of his 1903 Weehawken series—five years before cubism appeared in France—bespeak a clear individualism capable of independent expression.

There can be no question that Marin and the somewhat younger Abraham Walkowitz opened new vistas with their irrepressible, exuberant expressionism. Walkowitz made a series of abstract drawings and interpretations of New York before 1920 which are remarkable for their bold inventiveness. The work of both men plainly forecasts the main characteristics of the action painting of our time.

More subdued, but equally expressive and inventive, were the abstractions which Arthur Dove began to paint in 1910. He evolved from these a style of full,





No. 61 JOHN MARIN. Weehawken Sequence #1, 1903  
*Lent by Mrs. Edith Gregor Halpert*

richly colored organic shapes; where Marin imposed upon nature an angular order, Dove extracted from nature some of her ample forms and moods. Dove's free interpretations of nature and his imaginative manipulation of found objects provided a very definite source of influence on the painters who emerged after the last world war.

In the work of Alfred Maurer, Max Weber and Marsden Hartley we find a more complex development. All three drew on the sources uncovered by Cézanne, found an outlet in fauve emotionalism, and sought discipline through cubism. None of them allowed their work to fall neatly into one category or another, and all eventually went their own separate ways. Weber, intellectual, humane and persevering, constantly probed for means which would adequately express his innate poetic vision. His early sculptures precede mature American abstractions by decades.

Maurer's and Hartley's works, like Weber's, show an unceasing search for forms which could contain their emotional burden. Both men charged their pictures with the intensity of their restless imaginations, Hartley gradually mellowing, Maurer moving steadily toward a deeply personal expression mirroring his tragic life.

The impact of these individuals on contemporary art does not seem to have been immediate. Such was the force of their individuality that their contemporaries appear to have shrunk from emulating their styles.



THE GREAT ONSLAUGHT on academism in America—modernism's clarion call which penetrated even to the drowsy public—was the International Exhibition of Modern Art of 1913, better known as the Armory Show. Organized by a group centered around the "Eight" rather than the artists discussed here, it had far-reaching results. Thanks to the insight and courage of the organization's president, Arthur B. Davies, the exhibition included a solid representation of modern European art, principally from Paris.

The noise and the fury generated by this exhibition is unparalleled in the annals of American art. The insults, the chauvinism and xenophobia emanating from the conservative elements among artists and writers are astonishing. These displays of uninhibited passions did, however, bring in the public. While the intended purpose of the exhibition—to create a better market for contemporary American art—failed, the impact on American artists and the public went beyond the wildest dreams of even the most enthusiastic participants. Primarily, the exhibition served as an eye-opener for the younger generation of artists who heretofore had only had limited access to these revolutionary trends.

Before this all-important event, the major effort in this direction had been Alfred Stieglitz's presentations of modern European and American art in his famous "291" Gallery and in his publications. Stieglitz is the one individual whose name frequently serves as chapter headings in accounts of modern American art, and rightly so. His support of the painters and sculptors before and after the Armory Show was of inestimable value. After 1913, several dealers, critics and collectors took up the torch and helped to cast some light on the contributions of the pioneers. Before that time Stieglitz had provided, almost alone, moral and financial encouragement to artists who today rank among the great in the history of American art.

IT WAS INEVITABLE that so powerful an impetus as cubism should produce new theories and directions. The futurists, for example, rejected the classical severity of cubism but adopted the cubist multi-faceted planes to give expression to their essentially romantic intent to glorify the characteristics of the machine age: motion and speed.

Joseph Stella, at one time an adherent to this movement, was gradually impelled by his own vision to reshape futurist principles in the static but glittering compositions of his interpretations of the mechanized modern city.

Other Americans used cubism as a point of departure toward new directions. Like the futurists, Morgan Russell and Stanton MacDonald-Wright turned away from cold cubist calculation of form in favor of an emotional expression and evolved their own style—synchronism. To them a full-blown, harmonious play of rich and intense color, arranged in abstract, sensuous rhythms, expressed the full range of human feelings. Russell and MacDonald-Wright never mustered a significant following, and after a few years both men reverted to fairly conventional realism. They produced, however, some of the most original and beautiful





No. 76      GEORGIA O'KEEFFE. From the Plains, 1919  
*Lent by Mr. and Mrs. Stephen A. Stone*



abstractions in American art and their movement underscored the active and creative participation on the part of Americans in the great artistic upheavals.

AMONG THE SEVERAL EUROPEANS who came to America soon after the Armory Show, Marcel Duchamp, whose *Nude Descending a Staircase* became the *cause célèbre* of that exhibition, left perhaps the greatest impact. Duchamp and his friend, Francis Picabia, had indulged to some extent in the futurist celebration of the machine. These sophisticated Europeans went beyond simple machine worship, however, and with sardonic iconoclasm set about the task of replacing the human image with the machine motif.

It would appear that such ideas were inevitable in a period when a good many time-honored values seemed hollow and nothing was sacred. These trends of which Duchamp and Picabia were talented exponents culminated in the dada movement founded in Europe in 1916. Dadaism sprang from a disillusionment with civilized society and was a negation of convention, ethics, human values, and of art itself. Its spirit was one of destructive mockery and in the end the movement, true to its creed, destroyed itself.

The young American, Man Ray, responded enthusiastically to such theories. He participated actively in the movement and in true dada spirit sought to eliminate traditional painters' tools with his rayographs—unexposed film manipulated with all manner of mechanical means.

Probably influenced by Duchamp's and Picabia's preoccupation with the machine, Morton Schamberg chose an entirely different approach. He saw the machine as a paintable subject in itself—not just as a means for ridiculing prevailing Victorian sentiments. Where Picabia made appealing and whimsical representations of machine parts with ludicrous dada titles, Schamberg used elements of machinery as subjects for highly refined designs of singular precision and beauty.

One of the artists who arrived at unconventional styles seemingly without the benefit of the artistic evolution around him was Charles Burchfield. He had not gone abroad, but in 1916 began to paint a series of works haunted by the ghosts of his childhood memories—images which are among the most deeply expressive and personal statements of the time.

CÉZANNE HAD TAUGHT SUBSEQUENT GENERATIONS of artists a forceful lesson in structure and simplicity, and some of the Americans found in man-made things good subjects for their experiments in form. A group of artists who had responded individually to the basic principles of cubist construction based on Cézanne's discovery emerged during the years of the first world war. They had no common program but were obviously moving toward common goals. They are generally referred to as the precisionists and are characterized by a simplicity expressed through clear, well-defined surfaces and uncluttered composition. Architectural motifs were their favorite although not exclusive subjects.



Charles Demuth, perhaps the most independent among them, found in the industrial landscape of his native Pennsylvania ready-made subjects for his compositions, clear and logical in their simplicity of design. He often introduced the multi-faceted elements of the cubists, frequently broken up by futurist devices, such as the ray-line. While Niles Spencer, another precisionist, limited himself exclusively to the basic principles of precisionist construction, devoid of clutter, Demuth changed from precisionist severity to expressive interpretations of all manner of subjects. It is characteristic of our times that Demuth, an artist of extraordinary intelligence and insight, is unknown beyond the United States.

Charles Sheeler shows a predilection not only for clean, uncompromising surfaces of industrial and modern urban architecture but also for the functional house furnishings of the Shakers. As an eminent photographer, Sheeler recognized the possibilities in unusual angles of vision and the challenging precision of structure in buildings and machinery. He has produced a series of paintings of industrial scenes, which with their well-ordered intricacy, remain unsurpassed in their immaculate technique and clarity of realistic presentation.

Equally preoccupied with crisp, clear surface, but more involved with the psychological content of her subject, Georgia O'Keeffe shows only occasional interest in man-made objects. Instead, she introduces the well-defined qualities of twentieth century architecture in her abstractions as well as her presentations of flowers and skeletal forms. She often projects her subject as a startling "close-up," giving it an almost supernatural significance which borders on surrealism.

While he is usually listed among this group, Preston Dickinson is not strictly speaking a precisionist in spite of his interest in industrial landscapes. His distortions and rich color bespeak an expressionistic intent opposed to pure precisionist calculation.

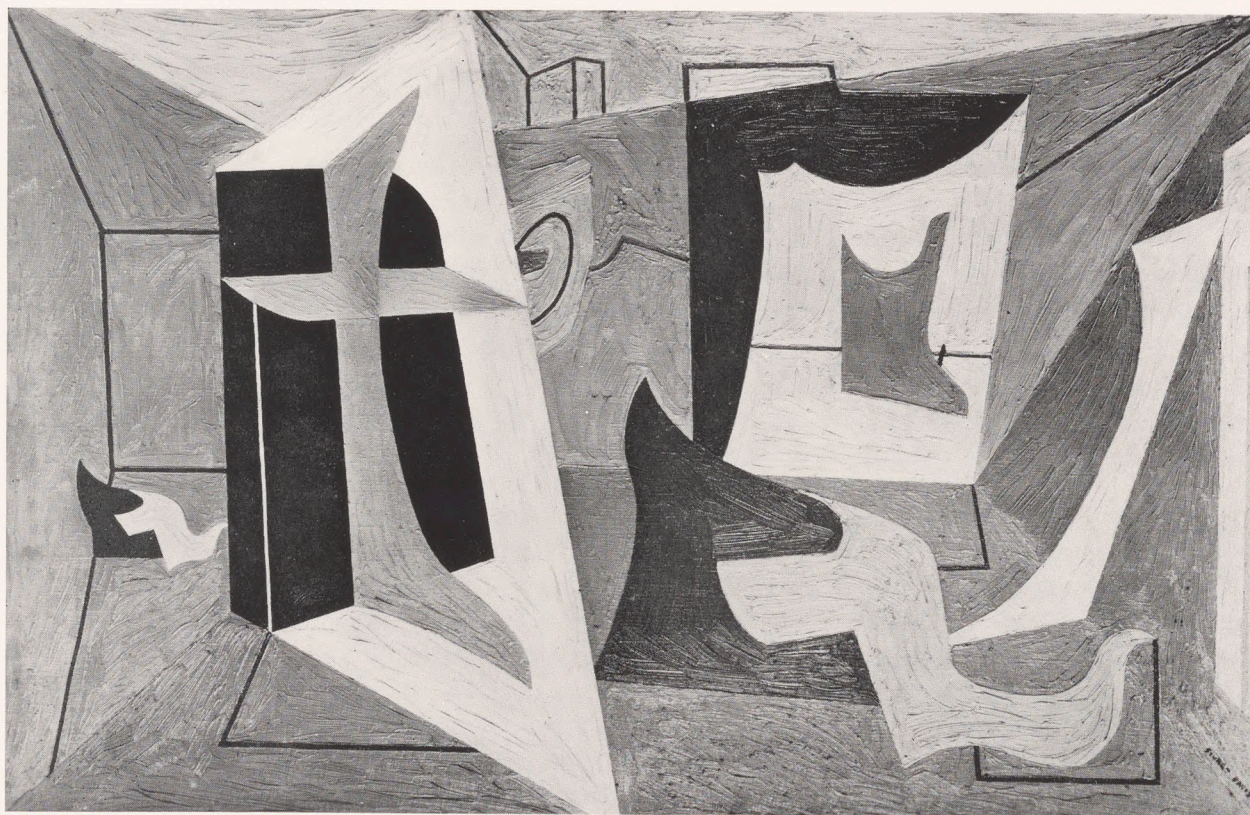
Although the precisionists were involved in an accurate presentation of their subjects, their primary concern was the underlying shape and structure of things, whether Sheeler's factories or O'Keeffe's flowers. This preoccupation with construction and simplicity anticipates the hard-edge abstractionists of later years.

Closely related in his early work to the precisionist passion for simplicity, Peter Blume gradually introduced certain unorthodox elements and allegories in his paintings which in their flawless craftsmanship have been prototypes for a number of American surrealists and magic realists.

While Edward Hopper is much concerned with the accuracy of realistic imagery and with simplicity of method, he is far removed from the precisionist view because he is essentially an expressionist. Deceptively calm, his paintings vibrate with an immense energy, non-violent, to be sure, and precariously held in check by the stabilizing elements of his meticulous composition. Much has been made of his Americanism, but that characteristic must surely be a matter of circumstance. Readily at hand, his American theme serves him as subject matter, that is, as a tool for the intensity of his inner vision.

Expressionists like Hopper, Walt Kuhn and Yasuo Kuniyoshi were interested, however, almost exclusively in human beings as subject matter rather than





No. 21 STUART DAVIS. *Eggbeater #3*, 1927  
*Lent by William H. Lane Foundation*

landscape. Kuhn, instrumental in the selection of the Armory Show's European section, and Kuniyoshi, the immigrant from Japan, arrived through fauve influences at interpretations of the human psyche which still lurk in the violent outpourings of the post-war abstract expressionists.

WHILE SCULPTURE DID NOT PLAY AS GREAT A ROLE in American art during this period as did painting, there were nevertheless certain individuals who were to be of considerable importance. Several of these artists were born abroad; in fact, some came to this country as mature men.

The earliest of the modern sculptors to arrive on the American scene was Elie Nadelman, a Pole, who had worked in Paris during the exciting years when fauvism and cubism exploded on the art world. By the time he came to the United States in 1914, he had abandoned his earlier classical work in favor of a stylized, simplified realism which he developed here to a singularly sinuous and refined expression of rhythmical, curvi-linear shapes.

Gaston Lachaise created a long series of monumental interpretations of the female figure, somewhat influenced by cubist elements, but completely freed from the rigidity of that style. There is a flow of movement through the harmonious and contrasting shapes which seems to forecast Alexander Calder's work and that of subsequent abstract sculptors.

Alexander Archipenko came to the United States after his pioneering



experiments in abstract sculpture. His expression mellowed here in America and during the 1930's he returned to a classical form, basically abstract, but without the unorthodox characteristics of his earlier work. Both elements in Archipenko's sculpture, the textured and polychromed abstract work of the early years as well as the later monumental classical forms, were of great importance to the subsequent generation of sculptors.

Alexander Calder, however, provided perhaps the important break with realism in American sculpture with his extraordinary mobiles and stabiles. Dada or even surrealist in spirit, Calder's work seems a negation of all conventional principles in sculpture. Yet the graceful, sinuous lines described by his mobiles, gently turning and heaving, are classical in their harmonious movement in space. Both his technical methods and the revolutionary concept of his mobiles and stabiles have provided a rich vocabulary for sculpture of the last quarter century.

THERE SEEMS TO BE GENERAL AGREEMENT that the disasters of the Depression created fertile conditions for a revitalized realism. It is true that the social iniquities of the 1920's and 30's found spokesmen among several of the outstanding painters. It seems on the other hand that these artists would have found outlets for their particular bents whatever their environs. There has never been a time when social or political injustice was not a sufficient cause for strong voices of protest. But it is unlikely that this circumstance alone, permanent as it is, would be responsible for new directions of style.

One of the strong voices of protest was raised by Ben Shahn, among the few Americans who have gained recognition abroad. He has made the human condition the vehicle of his art, specific in subject but timeless in intent. With profound conscience and deep compassion, this independent artist has produced a long series of pictures which combine contemporary, unorthodox pictorial elements with a strong literary message more satisfyingly than the work of any other of his contemporaries.

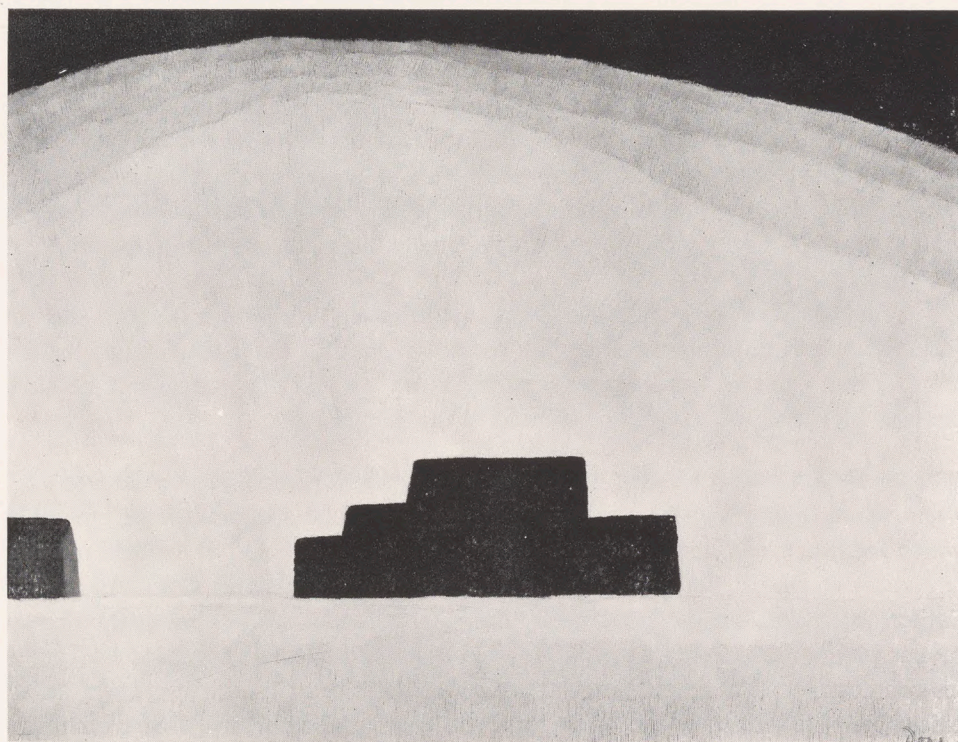
If the rising tide of chauvinistic isolationism during the thirties did, in fact, create a realistic movement, "the American Scene," the artists of this instant in art history did not contribute anything new, nor did the movement as such change the course of American painting in the slightest.

DEEPLY AFFECTED BY THE ARMORY SHOW where he was represented as a very young man, Stuart Davis composed a number of abstractions before 1920 which today seem startlingly contemporary. After a long period of experimentation and study of nature, Davis produced with rigid self-discipline his great "Eggbeater Series" in 1927-28, a group of boldly designed still lifes with cubist juxtaposition of flat planes but strongly expressive shape and line. He proceeded to evolve his characteristic syncopated, angular style so expressive of twentieth century urban existence. His arbitrary use of bright, loud color and aggressive linear composition have exercised a great influence on his contemporaries, both among painters and sculptors.



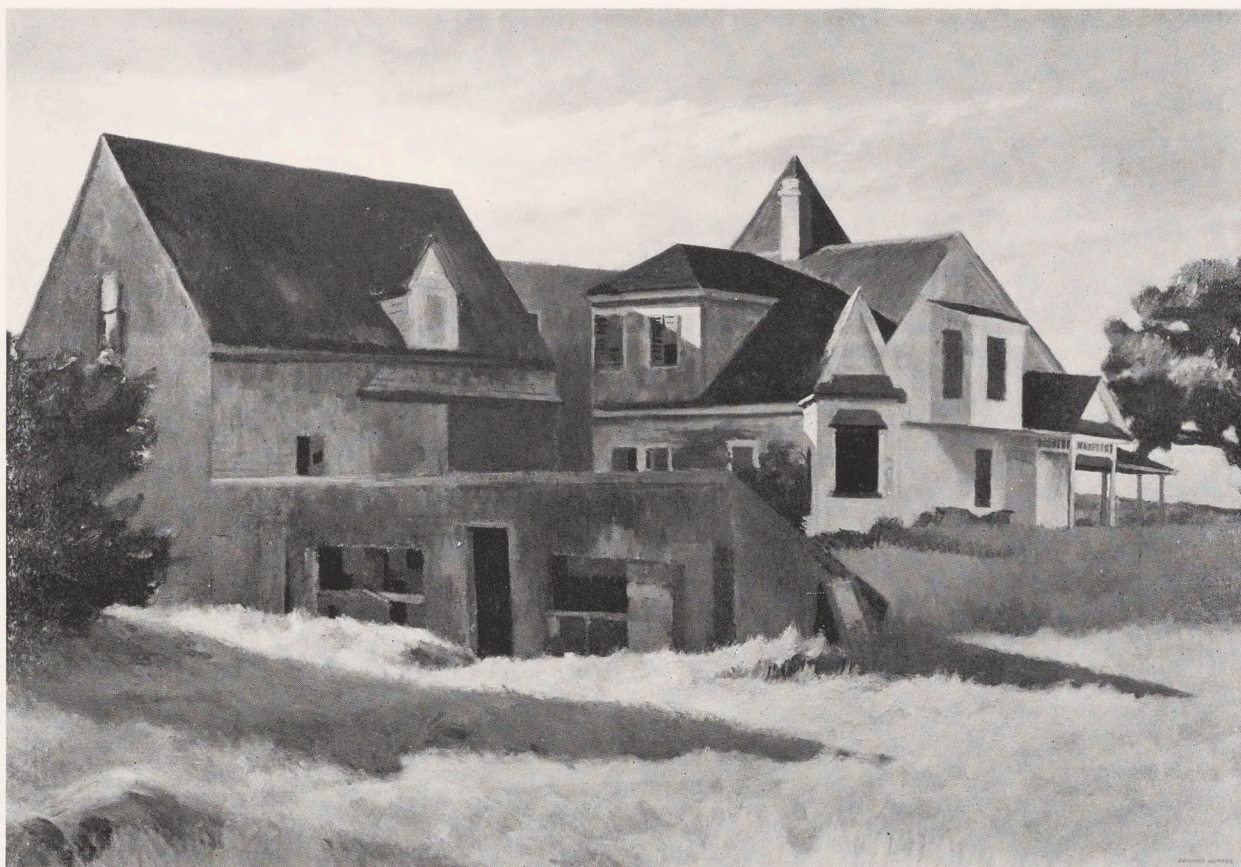
In the midst of social consciousness on one hand, and on the other a taste for the exciting visual patterns of the modern city, we find several artists of an altogether different breed. Milton Avery, Karl Knaths and Lee Gatch, among others, give us their interpretations of unassuming every-day subjects with gentle candor and, more important, with an intense sense for color. Cubism had allowed color only a minor role while the fauves had used color as a means for articulate expression. Accordingly, most of the artists discussed here utilized color as a secondary compositional element or to express a particular feeling. Color as the primary element had been much neglected. Avery, Knaths and Gatch were among the first Americans to use color for the sake of its own beauty, in broad patterns of a greatly simplified realism, bringing colors of intensive hue into a harmonious, vibrating play. Some of our most respected painters today are very much in their debt.

Indirectly, the Depression made a very significant contribution to modern art in America. The Government had with unexpected perception included artists in its program of providing work for those struck by the economic collapse. Thus many of the most gifted painters and sculptors were spared the necessity of abandoning their work. Burgoyne Diller, involved in the administration of this program, began at this time to create some of the first purely geometric abstractions in the



No. 37     ARTHUR G. DOVE. *Snow Thaw*, c. 1930  
*Lent by The Phillips Collection*





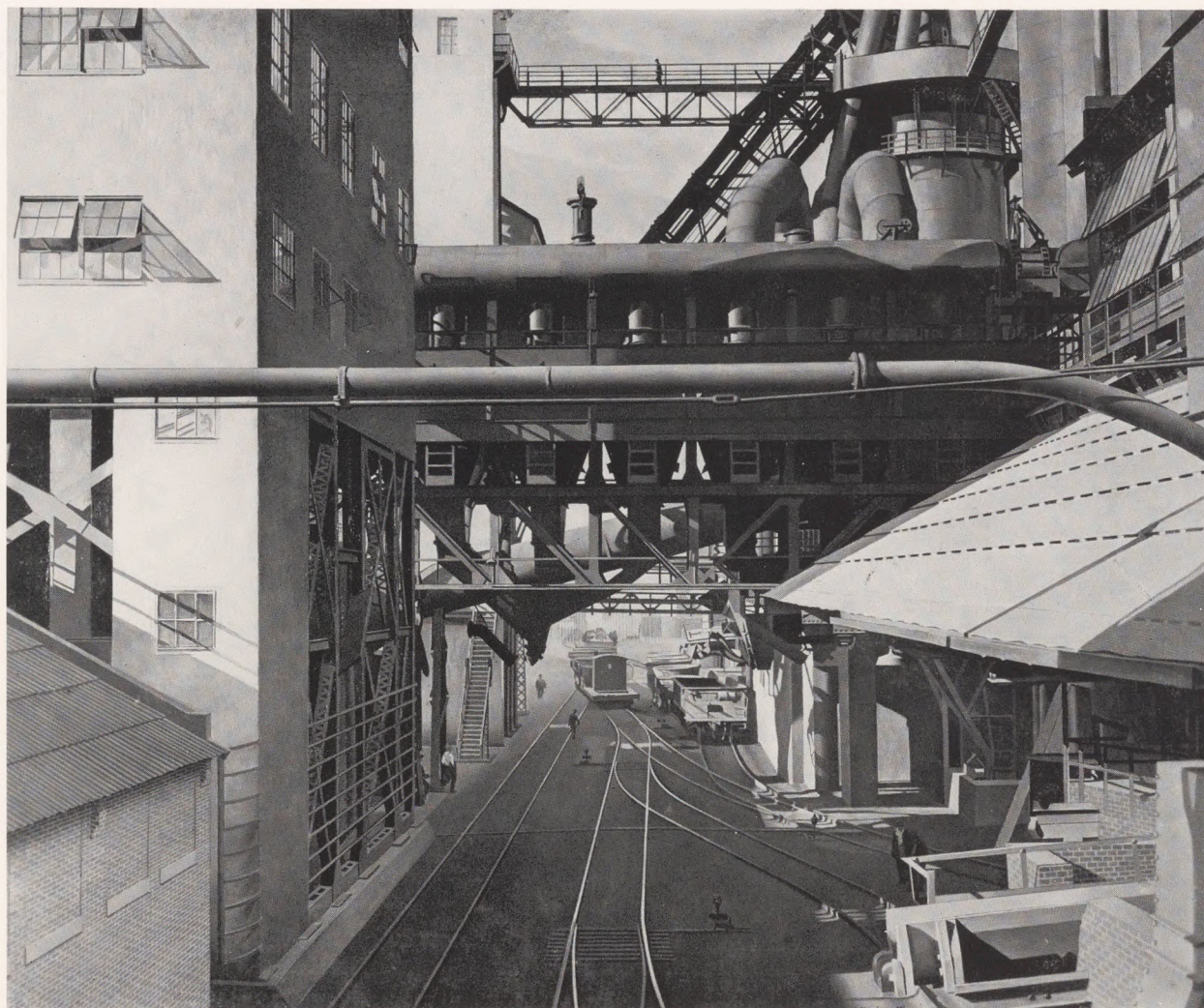
No. 52 EDWARD HOPPER. Cape Cod Afternoon, 1936  
Lent by Carnegie Institute

United States. His debt to the Dutch *de Stijl* is obvious, but like the earlier Americans who gained by the European inventions of the first decade, Diller used the influences from abroad judiciously.

Americans were beginning to find in abstraction the logical conclusion to the revolutionary ideas of the early part of the century. Through his inspired teaching, Arthur B. Carles did much toward the realization of the general trend. The Armenian-born Arshile Gorky, at the cross-roads of Picasso's aggressive compositions and Miró's amorphous forms (or was it Davis' abstractions and Calder's mobiles?) and the dream-like automatism of the surrealists, moved toward a non-objective style which was to have the greatest significance in the development of abstract expressionism or what has been called the "School of New York." Quite independently, the West Coast painter Mark Tobey found elements in Oriental art and thinking from which he evolved his "white writing," which greatly influenced contemporary action painting.

In 1936 a group of men banded together and founded the group known as the American Abstract Artists. Instrumental in this effort was George L. K. Morris, whose clear-cut abstractions bear testimony of a cubist ancestry. However, his cubism is modified by a predilection for pure geometric forms, juxtaposed, overlapping and interlaced with a hard, strong linear movement, the sum of the whole producing a rich and harmonious unity.





CHARLES SHEELER. *City Interior*, 1937; oil, 22 $\frac{1}{8}$  x 27  
*Courtesy, Worcester Art Museum. Not in the exhibition.*

The 1930's were marked, as were the two preceding decades, by the arrival of certain Europeans whose great gifts as artists and teachers and background of centuries of culture did much to clarify the creative efforts of Americans. Josef Albers has exercised the most profound influence on design and the use of color through nearly thirty years of teaching in the United States. A member of the Bauhaus faculty, Albers has used the simplest geometric shapes as a vehicle for his principal concern, colors and their inter-relationships.

Hans Hofmann, another German artist who has continued a distinguished career in the United States, is one of the mainstays of abstract expressionism. His work bespeaks a vitality of spirit and sheer love of manipulating paint which is perhaps unmatched by any other exponent of that style. Through his theories on the interaction between colors and its use in pictorial composition, Hofmann has been of the greatest importance as a teacher to American painters of the last thirty years.



THE PRESENCE IN THE UNITED STATES around 1940 of some of the most important European artists such as Mondrian and Moholy-Nagy undoubtedly did much to accelerate the non-objective movement in American art, especially among the younger men. Within a decade, these young Americans evolved a style which in time was to have the strongest impact on European art. It is reasonable to assume, however, that the Americans after the last world war could not have created a style of importance without an indigenous form, meaningful to their own expression. It follows then that they drew from the sources developed by the previous generation, the American pioneers of the modern movement who had cast off the oppressive weight of a dead tradition and formulated a fresh language, eloquent with their native peculiarities. The influence of these artists on the tastes of their contemporaries was decisive through the impulse of their genius as well as through their intimate association with the prominent writers, critics and collectors of their time. In short, they created a new tradition.





No. 96 JOSEPH STELLA. Coal Pile,  
c. 1902  
*Lent by The Metropolitan Museum of Art*



No. 34 ARTHUR G. DOVE  
Movement #1, c. 1911  
*Lent by The Columbus Gallery of Fine Arts*



No. 67 STANTON MACDONALD-WRIGHT  
Conception, 1914  
*Lent by Mr. and Mrs. Harry Lewis Winston*



No. 62 JOHN MARIN. John Marin's Island,  
Maine, 1915  
*Lent by Philadelphia Museum of Art*











No. 25 CHARLES DEMUTH  
Bermuda Landscape,  
1916  
*Lent by The Columbus Gallery  
of Fine Arts*

*Opposite:*  
No. 97 JOSEPH STELLA  
Spring, 1914  
*Lent by Yale University Art  
Gallery*

No. 104 MAX WEBER. Bird,  
1915  
*Lent by Galerie Chalette*





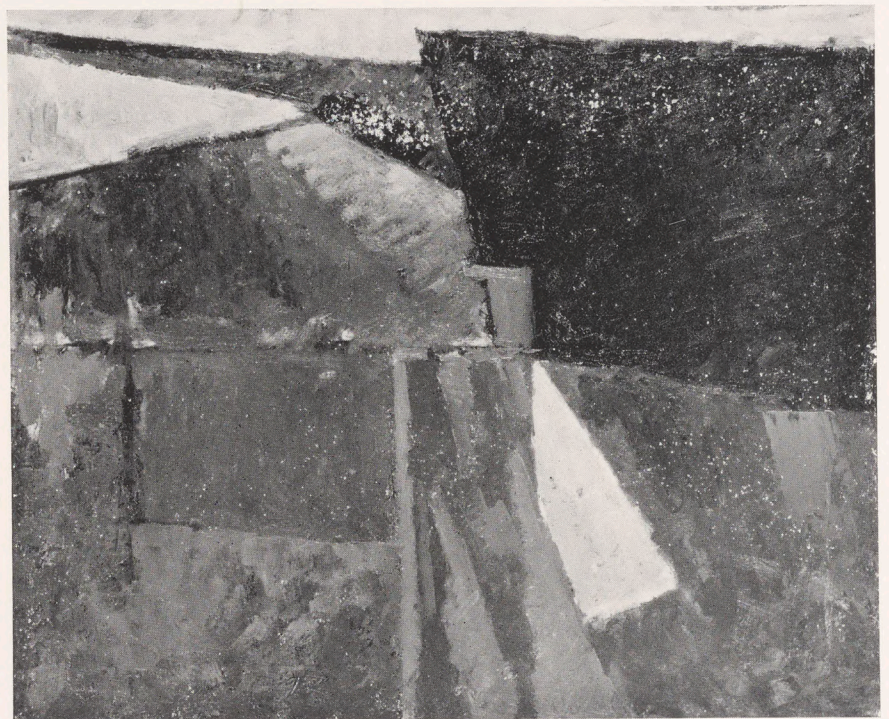


No. 46      MARSDEN HARTLEY. Painting #2, 1915  
*Lent by William H. Lane Foundation*





No. 79 MAURICE B. PRENDERGAST. *Fantasy*, c. 1917  
*Lent by The Phillips Collection*



No. 19 STUART DAVIS. *Landscape, Gloucester*, c. 1917  
*Lent by Mrs. Edith Gregor Halpert*



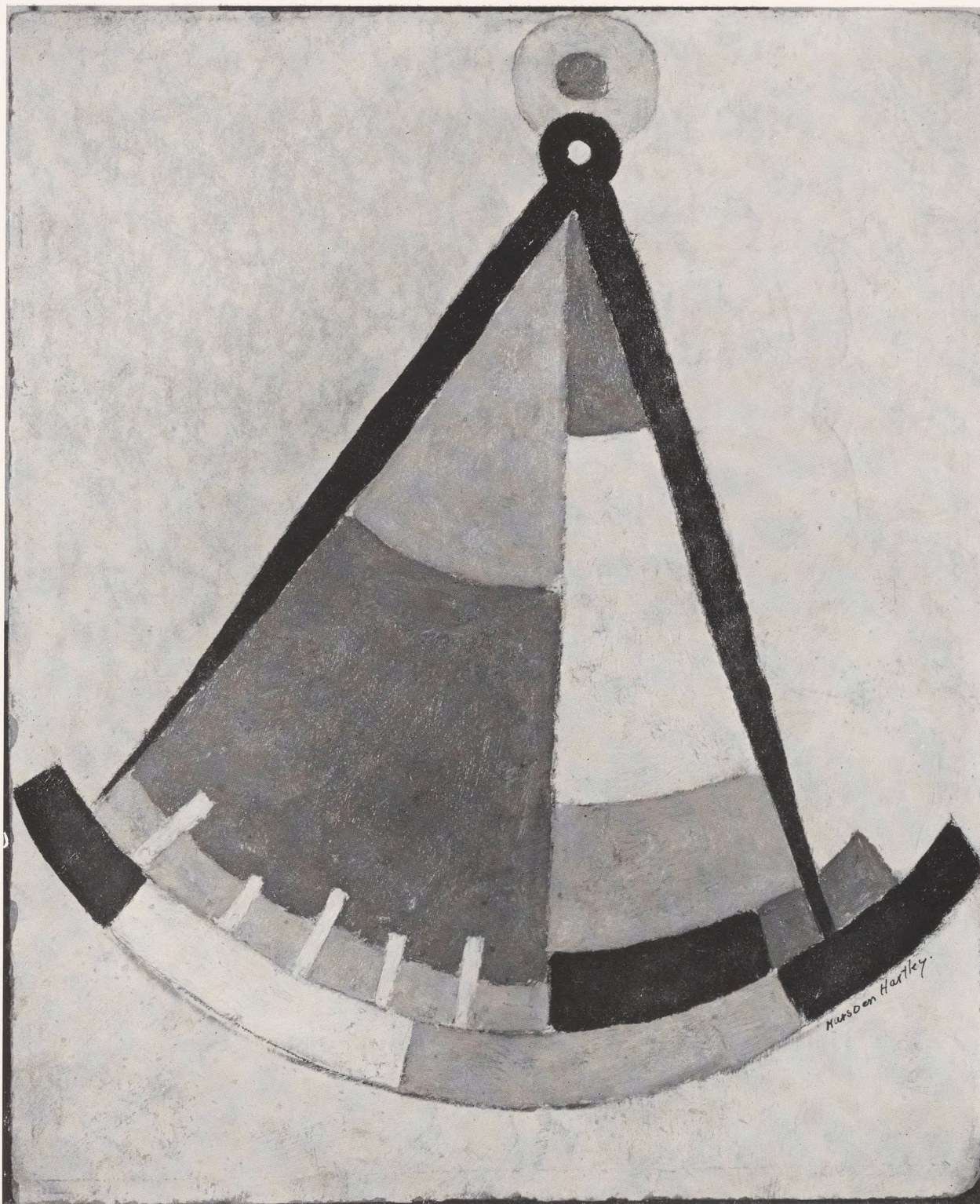


No. 58 GASTON LACHAISE. *Woman on Horseback*, 1918. *The Corcoran Gallery of Art, Gift of The Honorable Francis Biddle*



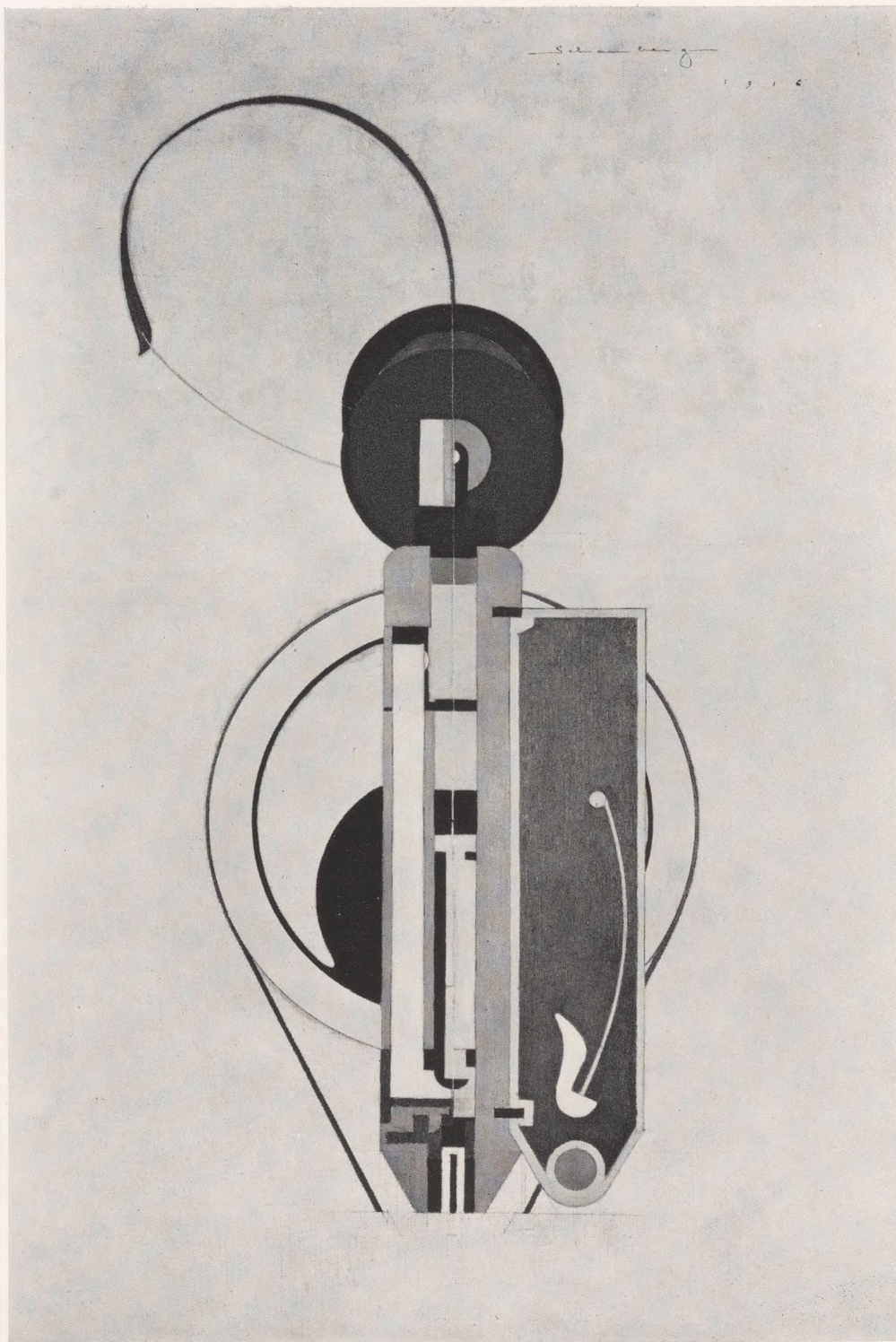
No. 75 ELIE NADELMAN. *The Tango*, 1918 *Lent by Mrs. Edith Gregor Halpert*





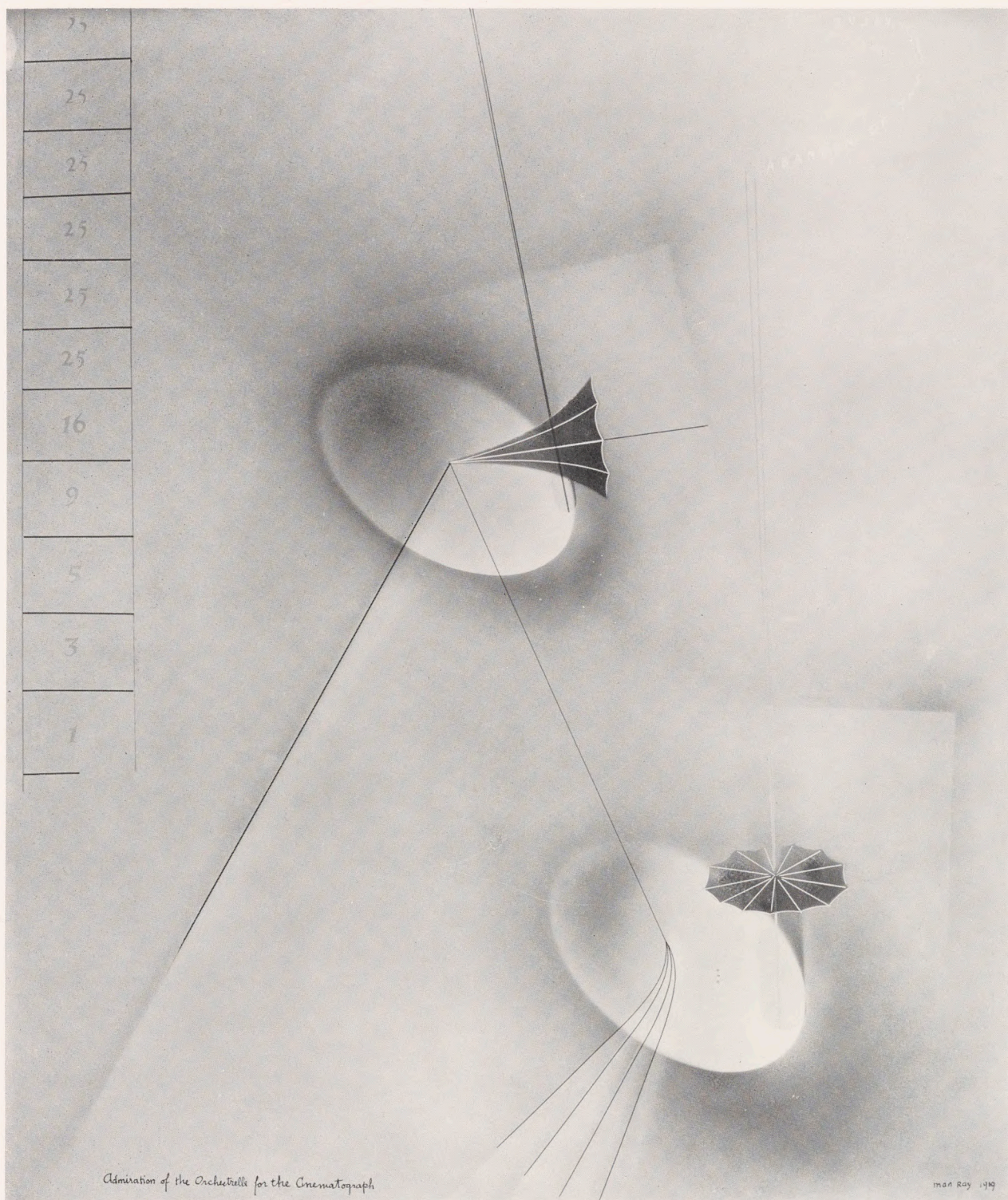
No. 47    MARSDEN HARTLEY. Sextant, c. 1917  
*Lent by Philadelphia Museum of Art*





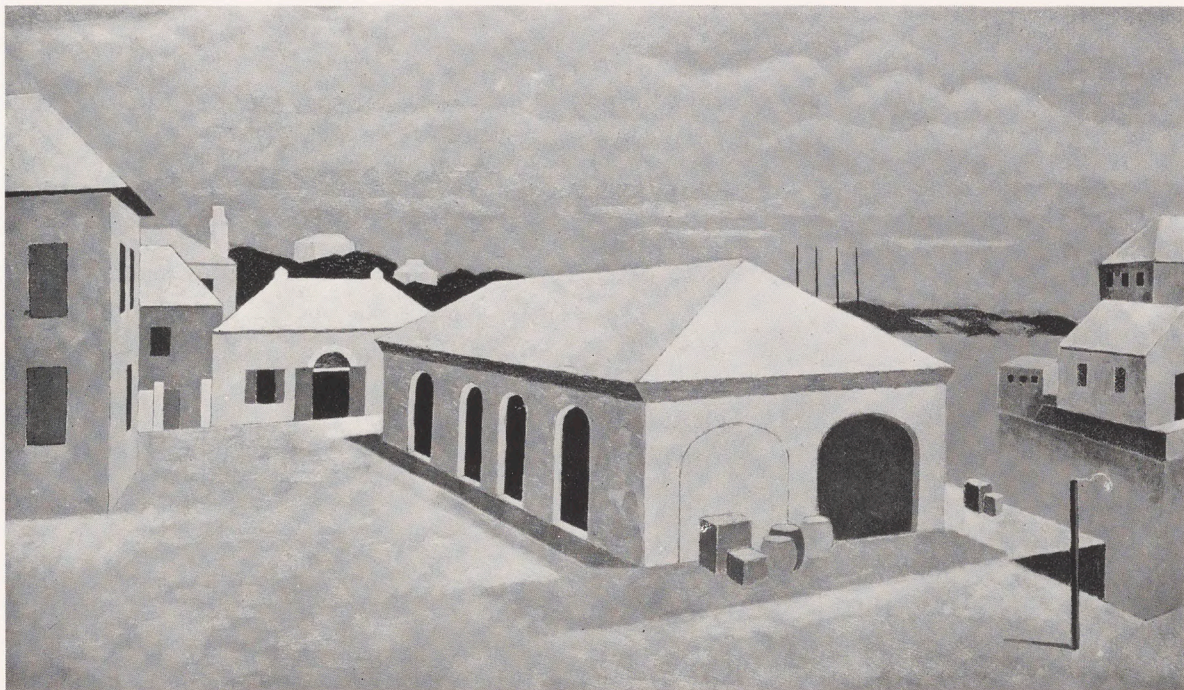
No. 86 MORTON SCHAMBERG. Mechanical Abstraction, 1916  
*Lent by Philadelphia Museum of Art*





No. 82 MAN RAY. *Admiration of the Orchestrelle for the Cinematograph*, 1919  
 Lent by *The Museum of Modern Art*





No. 95 NILES SPENCER. Corporation Shed, c. 1925  
*Lent by The Columbus Gallery of Fine Arts*



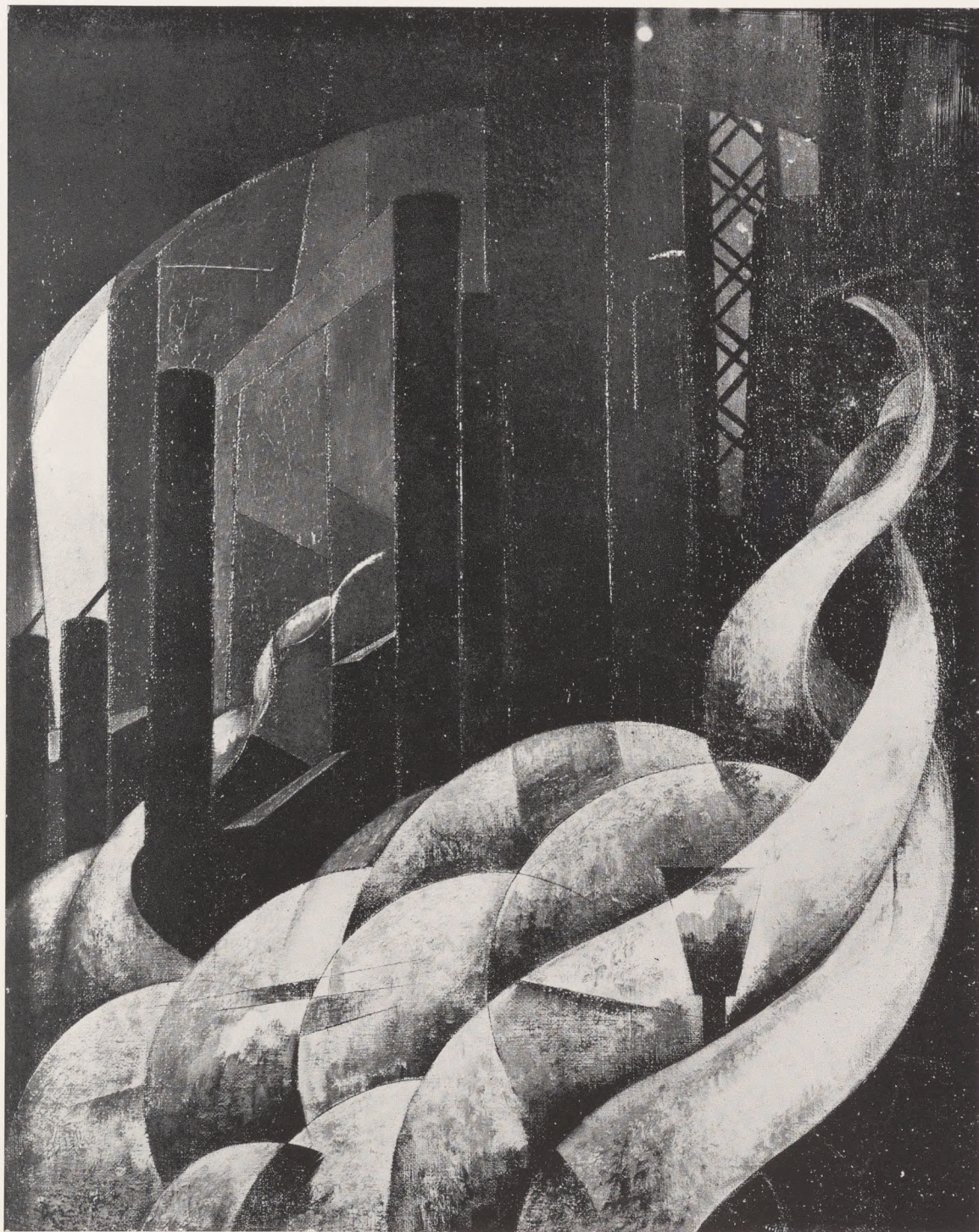
No. 56 YASUO KUNIYOSHI. The Swimmer, 1922  
*Lent by The Columbus Gallery of Fine Arts*





No. 41     ARSHILE GORKY. *The Artist and His Mother*, 1926-1929  
*Lent by Whitney Museum of American Art*





No. 27    CHARLES DEMUTH. *Incense of a New Church*, 1921  
*Lent by The Columbus Gallery of Fine Arts*





No. 35 ARTHUR G. DOVE. Seaside, 1926  
Lent by The Downtown Gallery

No. 80 MAURICE B. PRENDERGAST  
Landscape with Figures, c. 1921  
The Corcoran Gallery of Art

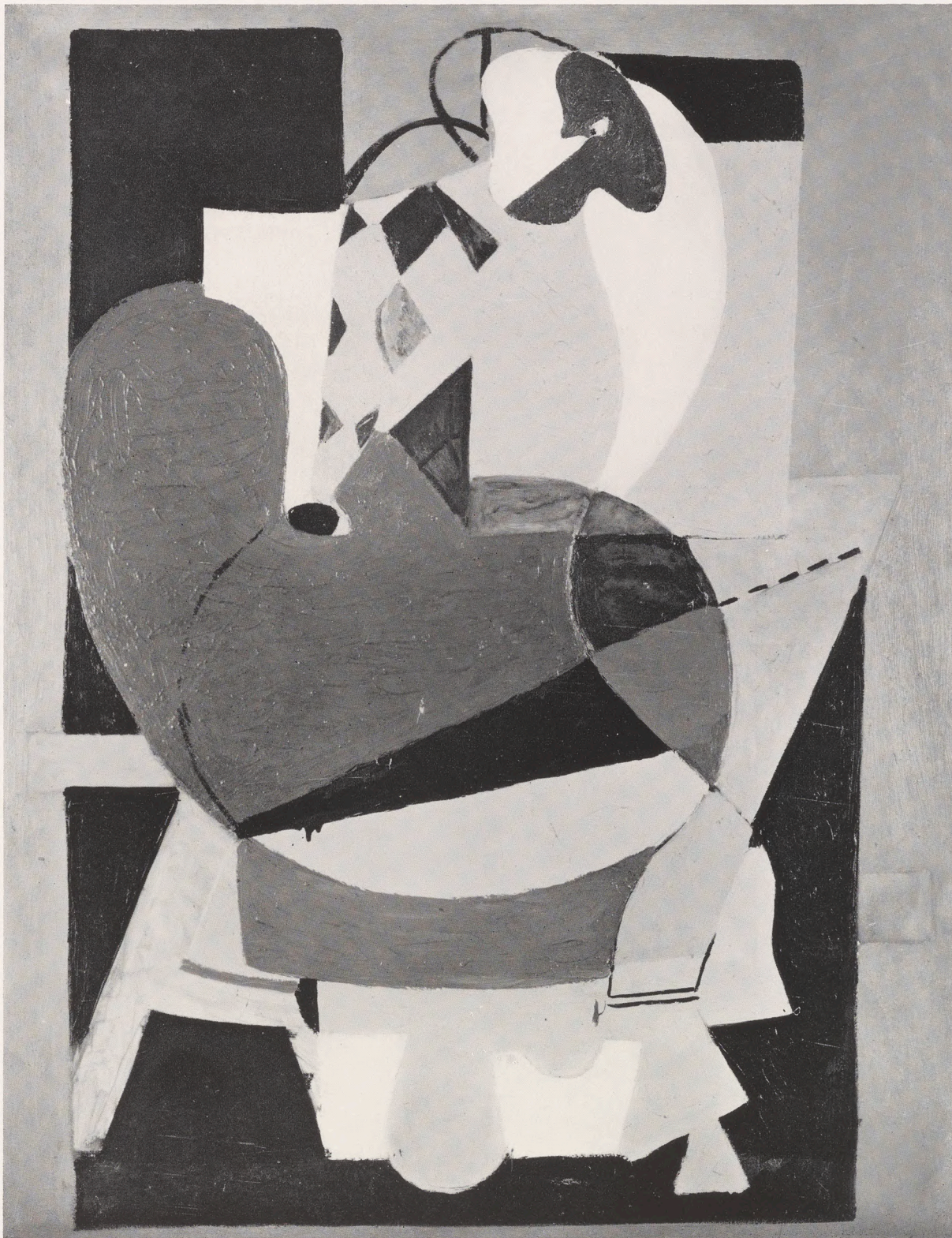






No. 18     ARTHUR B. CARLES.   Bouquet Abstraction, c. 1930  
*Lent by Whitney Museum of American Art*





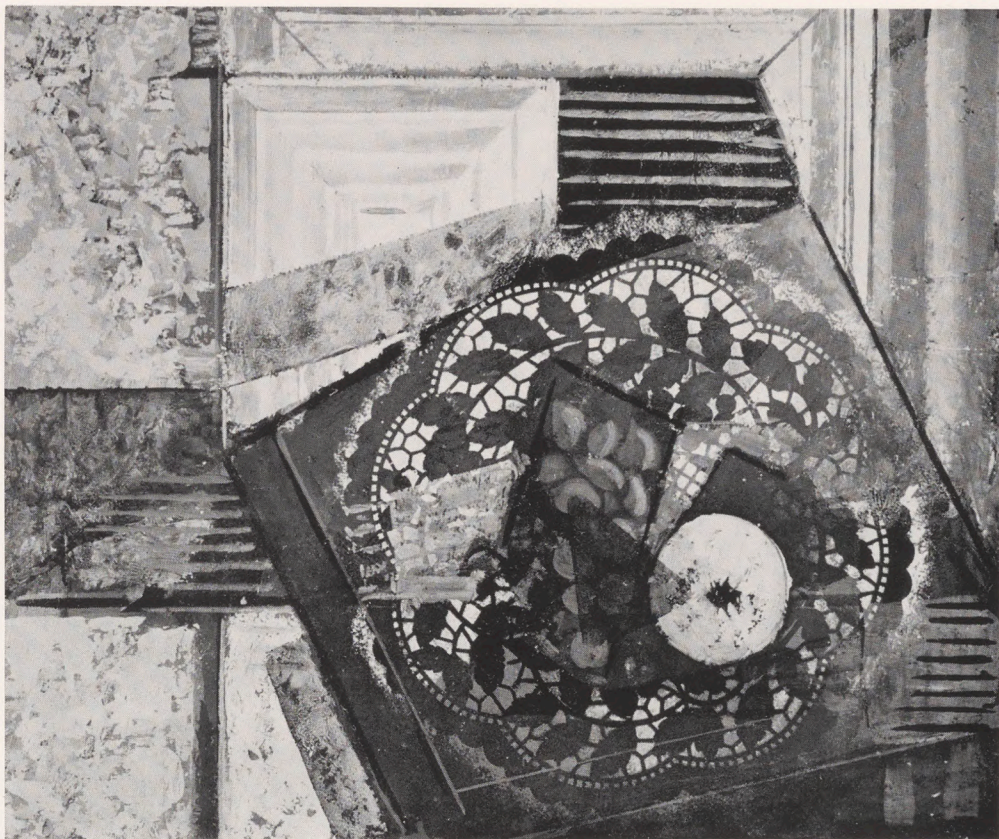
No. 42 ARSHILE GORKY. Abstraction with Palette, c. 1930  
*Lent by Philadelphia Museum of Art*





No. 55      WALT KUHN. *The White Clown*, 1929  
*Lent by The Honorable and Mrs. W. Averell Harriman*



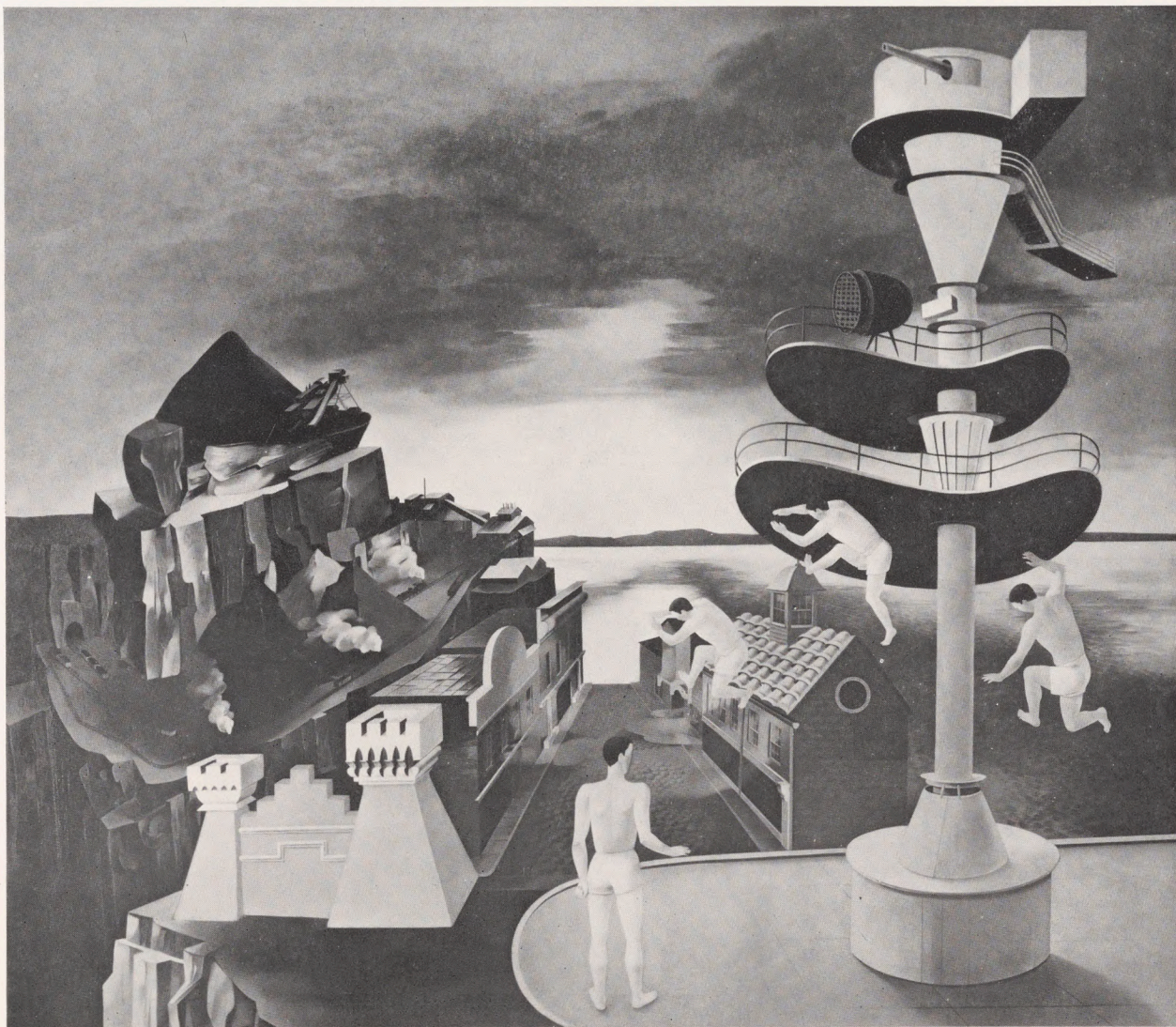


No. 70 ALFRED H. MAURER. Still Life with Doily, 1930  
Lent by The Phillips Collection



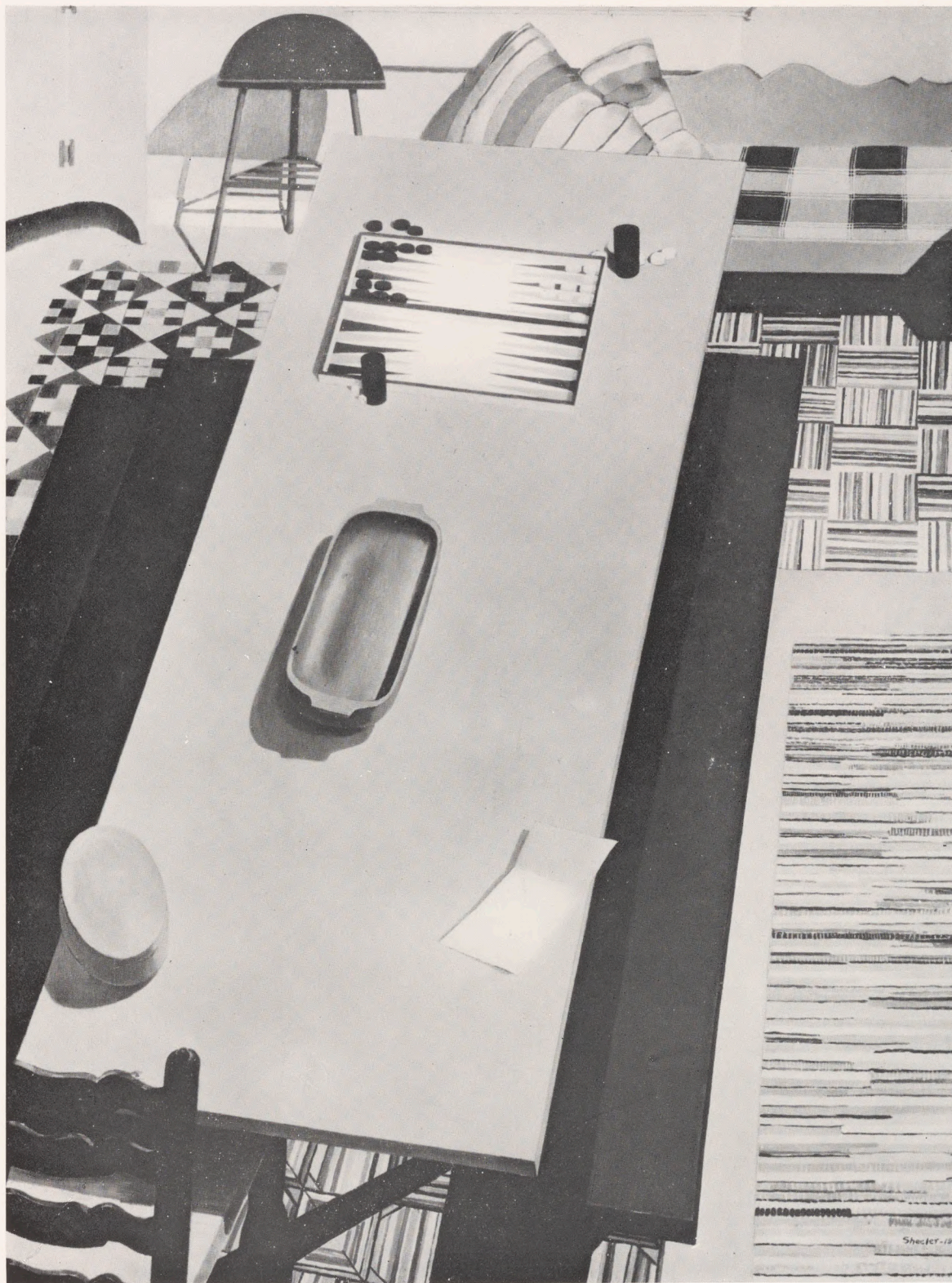
No. 87 BEN SHAHN. Bartolomeo Vanzetti and Nicola Sacco, 1931-1932  
Lent by The Museum of Modern Art





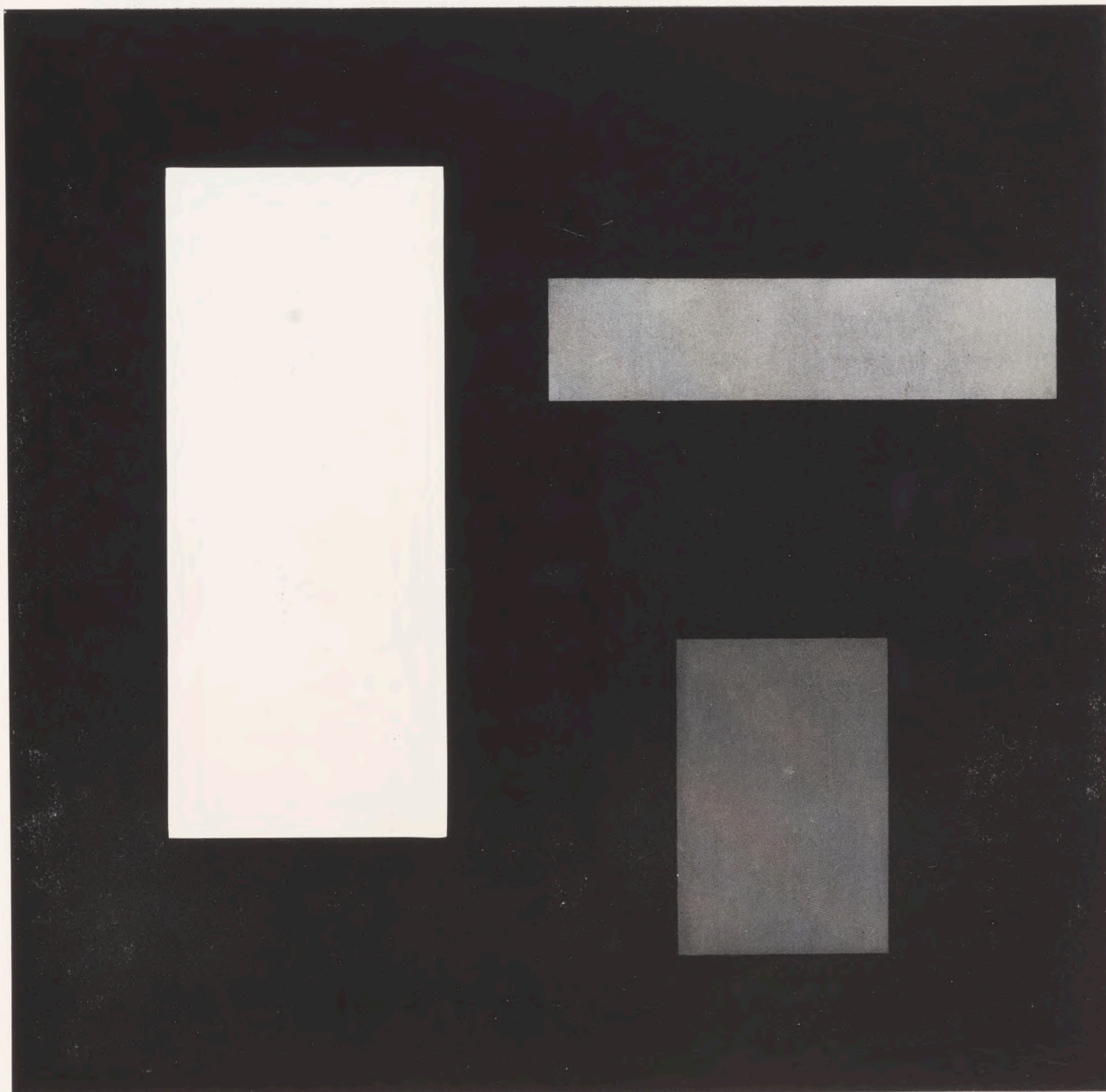
No. 8    PETER BLUME. *South of Scranton*, 1931  
*Lent by The Metropolitan Museum of Art*





No. 91 CHARLES SHEELER. *Americana*, 1931  
*Lent by Mr. and Mrs. Milton Lowenthal*





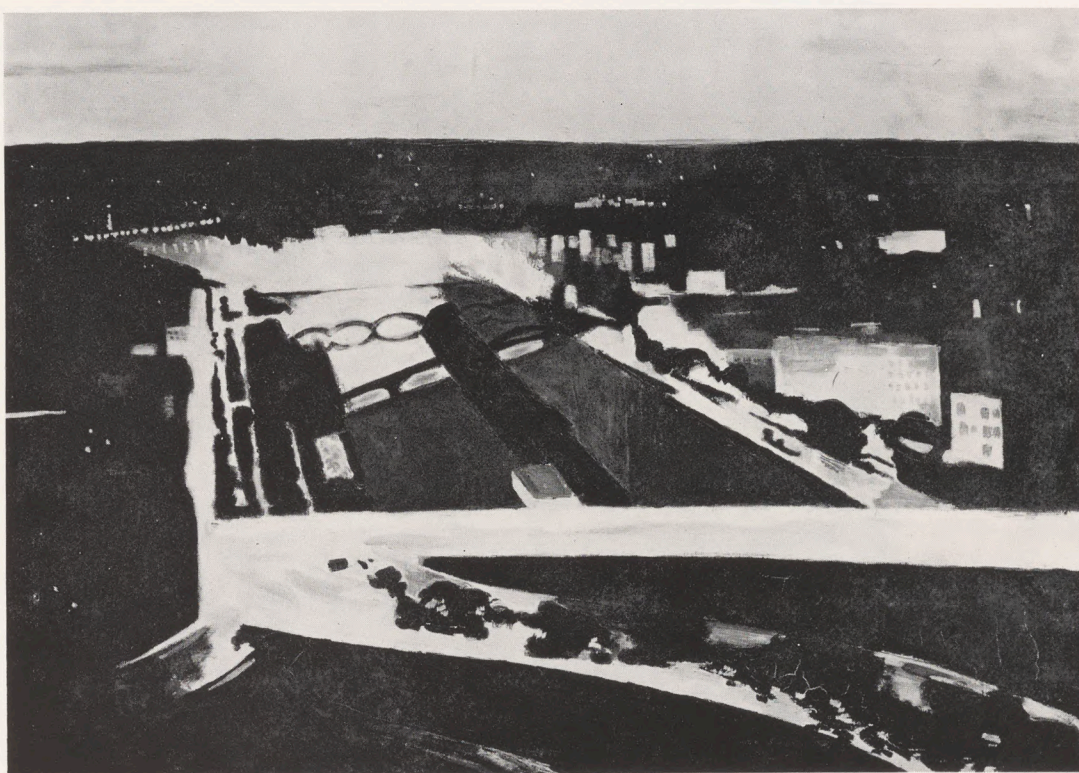
No. 32 BURGoyNE DILLER. Composition, 1933-1934  
*Lent by Galerie Chalette*



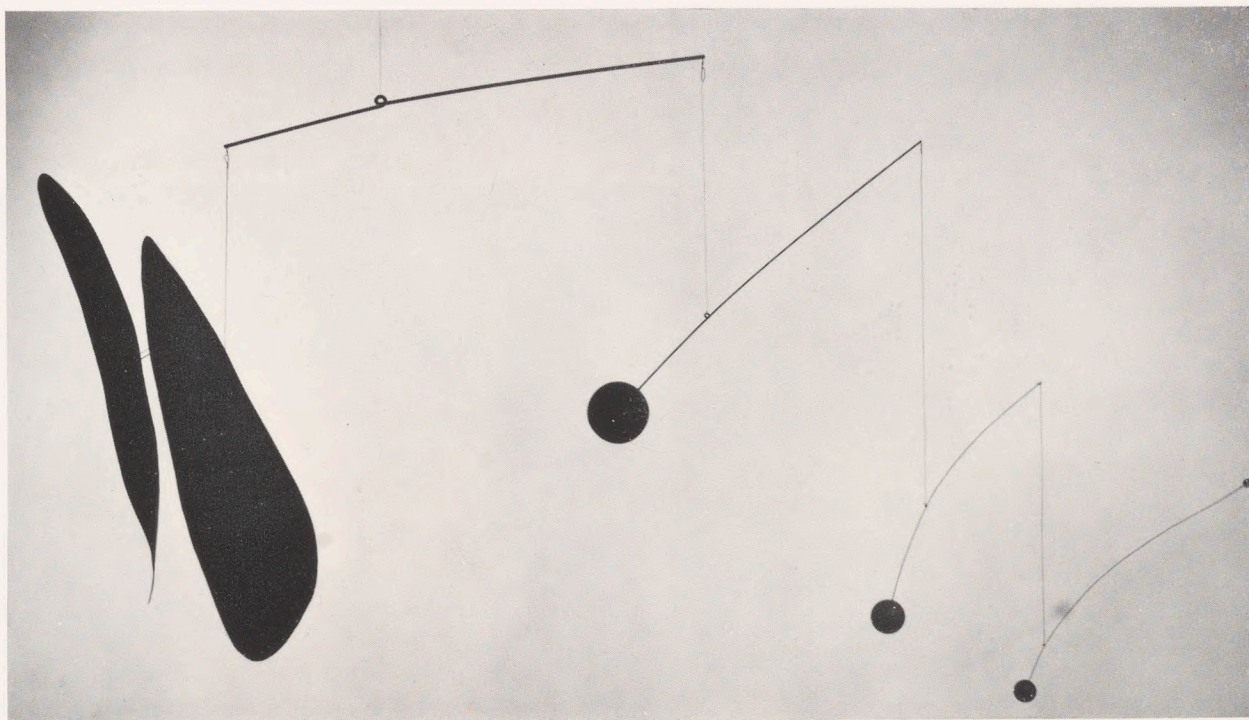


No. 99 MARK TOBEY. Broadway Norm,  
c. 1935  
*Lent by Mrs. Carol Ely Harper*

No. 39 LEE GATCH. City at Evening,  
*Lent by The Phillips Collection*





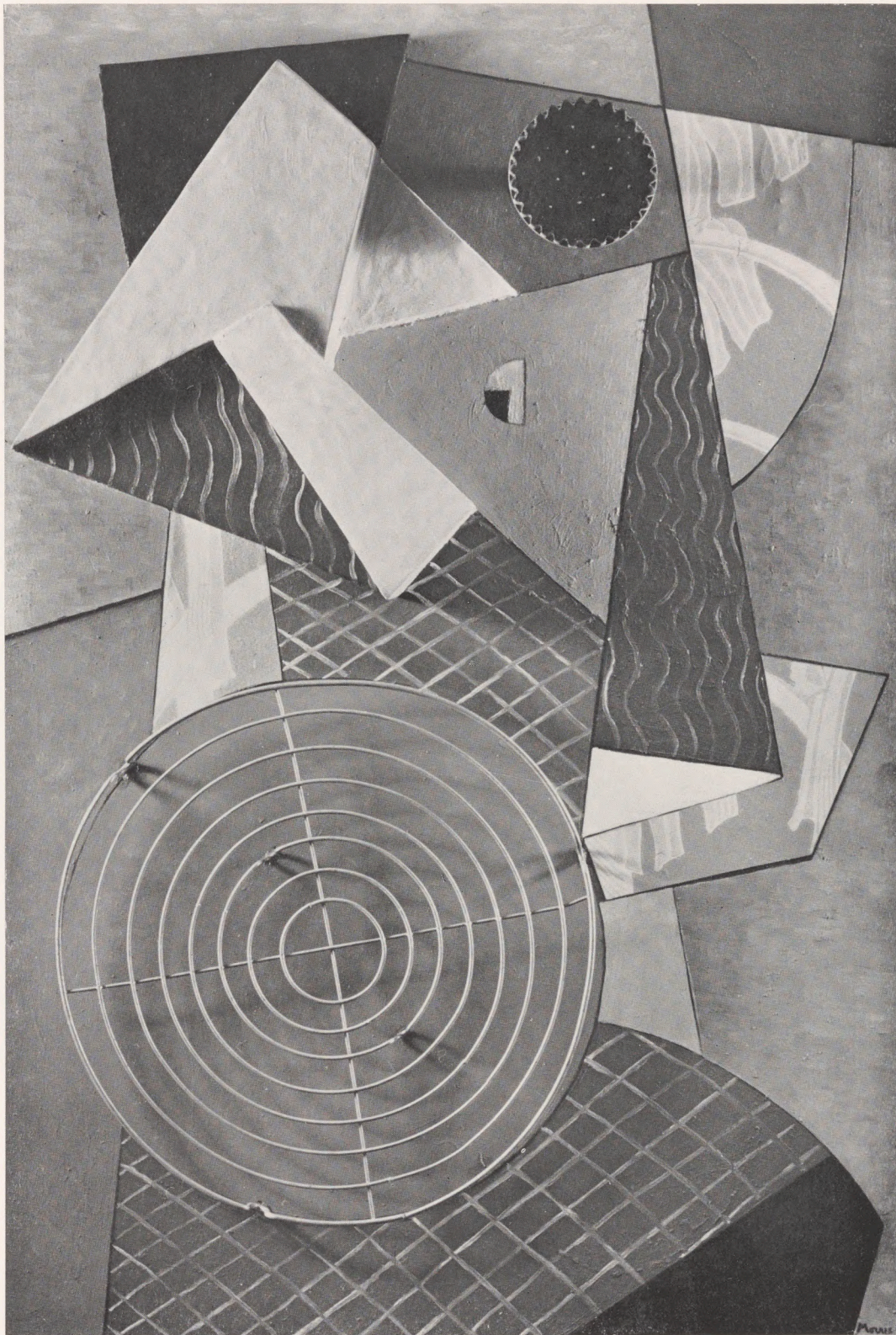


No. 14 ALEXANDER CALDER. Black Clouds, 1936  
Lent by Robert Bollt



No. 53 KARL KNATHS. Frightened Deer in Moonlight, 1932  
Lent by The Phillips Collection





No. 72    GEORGE L. K. MORRIS. Portrait-Construction, 1936  
*Lent by the Artist*





No. 38    ARTHUR G. DOVE. *Sunrise I*, 1937  
*Lent by William H. Lane Foundation*





No. 78 GEORGIA O'KEEFFE. Stump in  
Red Hills, 1940  
*Lent by The Downtown Gallery*

No. 24 STUART DAVIS. Report from  
Rockport, 1940  
*Lent by Mr. and Mrs. Milton Lowenthal*







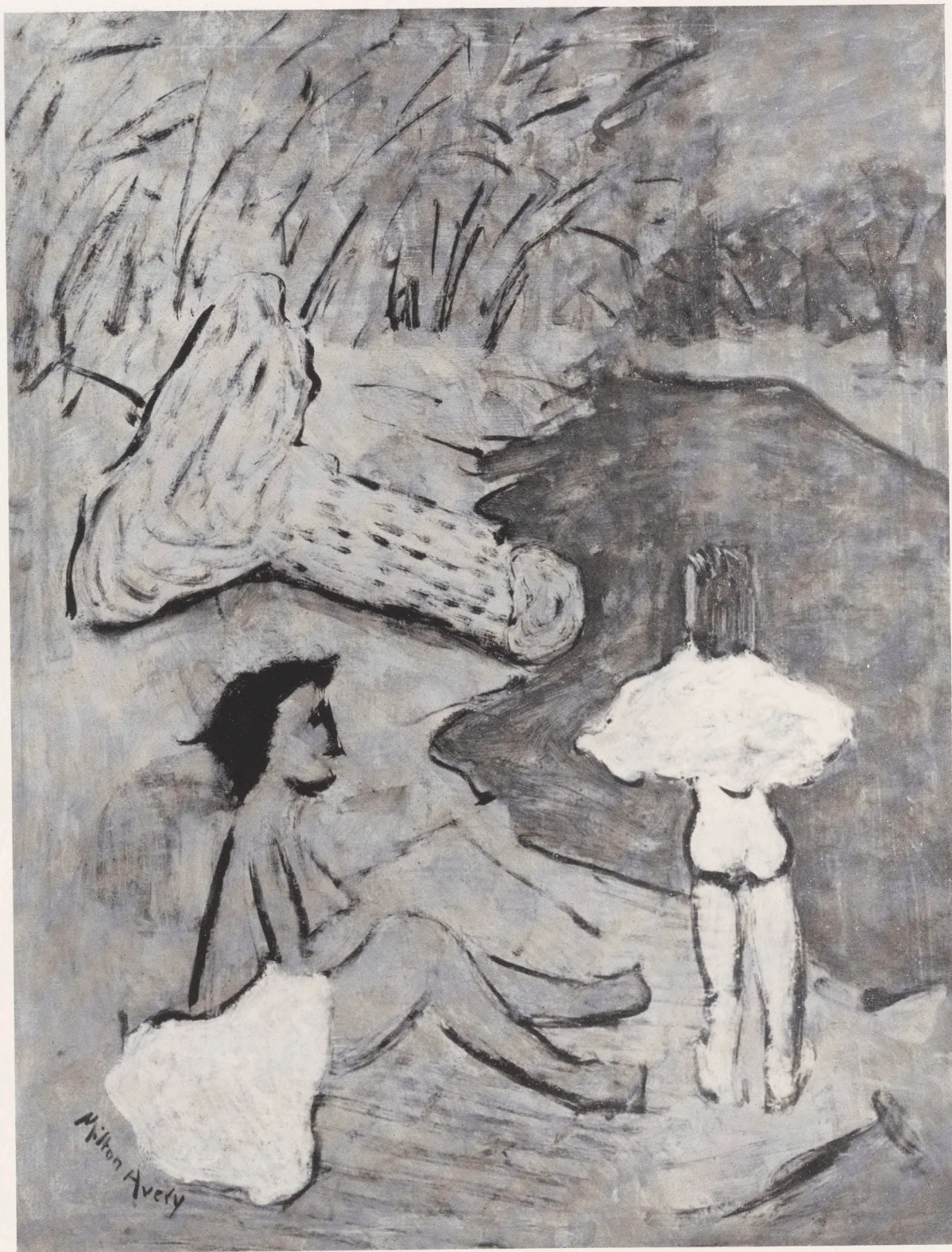
No. 49    MARSDEN HARTLEY.    Wood Lot, Maine Woods, 1938  
*Lent by The Phillips Collection*





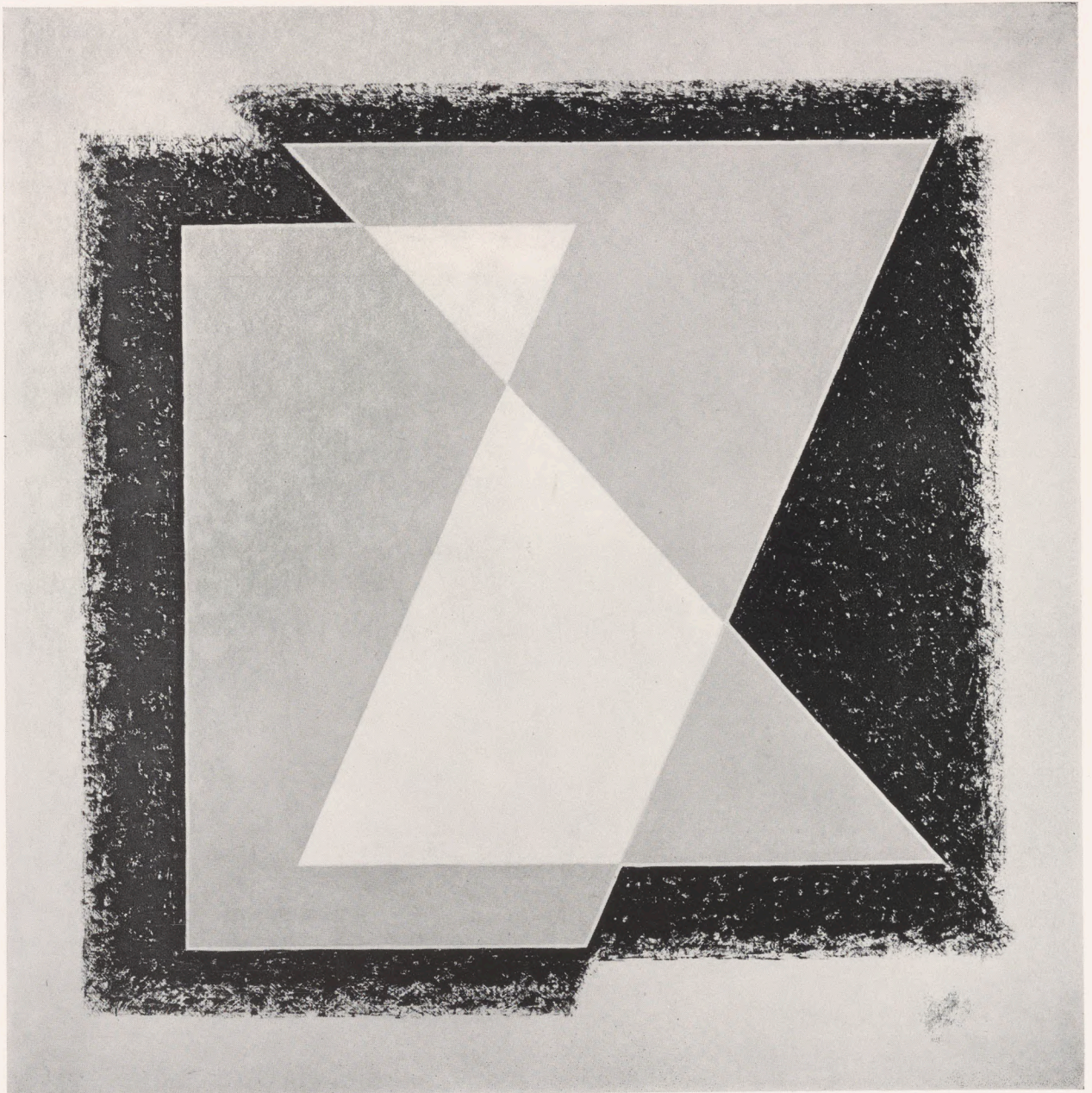
No. 5 MILTON AVERY. Children at Seaside, 1935  
*Lent by the Artist*





No. 7 MILTON AVERY. Country Brook, 1938  
*Lent by Mr. and Mrs. Roy R. Neuberger*





No. 2 JOSEF ALBERS. Movement in Grey, 1939  
*Lent by the Artist*





No. 109    MAX WEBER. *Exotic Dance*, 1940  
*Lent by Mr. and Mrs. James S. Schramm*



# Catalogue of the Exhibition

*Dimensions are given in inches. Height precedes width.*

## JOSEF ALBERS

*b. Bottrop, Germany, 1888*

1913-1923, studied in Berlin, Essen, Munich and at the Bauhaus in Weimar. 1923-1933, taught fundamental design, drawing and typography at the Bauhaus in Weimar, Dessau and Berlin. 1928-1931, Assistant Director of the Bauhaus. 1933, settled in the U.S. 1933-1949, Professor of Art at Black Mountain College, North Carolina. Exhibited with the Société Anonyme from 1936. 1950-1958, Chairman, Department of Design, Yale University. Visiting lecturer in Ulm, Germany in 1954.

1. *The Gate*, 1936, oil, 18¾ x 20⅝  
LENT BY YALE UNIVERSITY ART GALLERY, COLLECTION SOCIÉTÉ ANONYME
2. *Movement in Grey*, 1939, oil, 36 x 35  
LENT BY THE ARTIST

## ALEXANDER ARCHIPENKO

*b. Kiev, Russia, 1887*

1902-1905, studied at the Academy in Kiev. 1905-1908, in Moscow. 1908, moved to Paris and studied briefly at the Ecole des Beaux-Arts; visited the Louvre frequently; influenced by Picasso. After 1910 introduced the elements of cubist style into sculpture. 1912, opened his own school in Paris. 1913-1914, "Sculpto-Peinture"; exhibited in the Armory Show. Beginning in 1916, slow return to representational forms. 1920-1923, in Berlin. 1921, first one-man exhibition in the U. S. at the Société Anonyme. 1923, came to New York, opened his own school. 1935-1939, lived and taught in California, Washington and Illinois.

3. *Arabian*, 1936, bronze, 26" high  
LENT BY PERLS GALLERIES
4. *Hollywood Torso*, 1936, bronze, 36¼" high  
LENT BY PERLS GALLERIES

## MILTON AVERY

*b. Altmar, New York, 1893*

Studied at the Connecticut League of Art Students. 1913, worked the night shift in a factory, painted in the daytime. 1925, moved to New York. 1928, exhibited at the Opportunity Gallery. 1929, awarded Logan Prize, Art Institute of Chicago. 1930, awarded Atheneum Prize, Connecticut Academy of Fine Arts. 1952, first trip to Europe. Major retrospectives at Baltimore Museum of Art; Phillips Collection, Washington, D. C.; Wadsworth Atheneum, Hartford, Connecticut; Institute of Contemporary Art, Boston.

5. *Children at Seaside*, 1935, oil, 30 x 40  
LENT BY THE ARTIST
6. *Checker Players*, 1938, oil, 28 x 36  
LENT BY MR. AND MRS. IVOR GREEN
7. *Country Brook*, 1938, oil, 40 x 30  
LENT BY MR. AND MRS. ROY R. NEUBERGER

## PETER BLUME

*b. Russia, 1906*

Blume's family emigrated to the U. S. when he was five. He studied at the Educational Alliance, the Art Students League, and Beaux Arts Institute of Design in New York. Worked for engravers and lithographers. 1925, friendship with Charles Daniel, who introduced him to works by Charles Sheeler, Charles Demuth, and Preston Dickinson. 1932 and 1936, in Italy on Guggenheim grants. 1934, first prize in the Carnegie International Exhibition. Has recently travelled in the Mediterranean and in the Orient.

8. *South of Scranton*, 1931, oil, 56 x 66  
LENT BY THE METROPOLITAN MUSEUM OF ART, GEORGE A. HEARN FUND, 1942



9. *Light of the World*, 1932, oil, 18 x 20¼  
LENT BY WHITNEY MUSEUM OF AMERICAN ART, NEW YORK

#### CHARLES BURCHFIELD

*b. Ashtabula Harbor, Ohio, 1893*

1912-1916, studied at the Cleveland Museum School of Art. 1916-1920, evolved a highly original, expressionist manner. 1920's, lived in Buffalo, New York, supported himself as a wall-paper designer; painting became more realistic. 1925, settled in Gardenville, New York. 1943, returned to earlier style. 1944, retrospective exhibition at Albright Art Gallery, Buffalo, New York. 1949-1952, taught at Buffalo Art Institute. 1956, major retrospective exhibition at the Whitney Museum of American Art.

10. *Church Bells Ringing, Rainy Winter Night*, 1917, watercolor, 30 x 19  
LENT BY CLEVELAND MUSEUM OF ART, ANONYMOUS GIFT IN MEMORY OF HENRY G. KELLER
11. *Noontide in Late May*, 1917, watercolor and gouache, 21¾ x 17¾  
LENT BY WHITNEY MUSEUM OF AMERICAN ART, NEW YORK

#### ALEXANDER CALDER

*b. Philadelphia, 1898*

1919, graduated from Stevens Institute of Technology. 1919-1922, worked as a mechanical engineer. 1923-1926, studied painting at the Art Students League in New York; free lance commercial art work; wood carving. 1926, to Paris; began his series of animated circus toys and wire sculpture. From 1927, travelled frequently between U. S. and Europe. 1928, first one-man exhibition, Weyhe Gallery, New York; friendship with Miró and Pascin. 1930's, first mobiles; met Léger, van Doesburg and Mondrian; designed jewelry and stage settings. 1940's, exhibited in Rio de Janeiro, Berne, Paris, Amsterdam, and in the U. S.; book illus-

trations. Retrospective exhibitions: 1950, M. I. T.; 1951, The Museum of Modern Art; 1958, The Corcoran Gallery of Art; 1962, Tate Gallery, London. Major awards: 1952, first prize, Venice Biennale; 1953, prize at São Paulo, Brazil Bienal; 1958, first prize at Pittsburgh International Exhibition.

12. *The Horse*, 1927, wire, 28" high  
LENT BY PERLS GALLERIES
13. *Woman with Umbrella*, before 1930, rosewood, 25" high  
LENT BY ADDISON GALLERY OF AMERICAN ART, PHILLIPS ACADEMY, ANDOVER, MASSACHUSETTS, GIFT OF CURT VALENTIN
14. *Black Clouds*, 1936, aluminum and wood, 56" high  
LENT BY ROBERT BOLLT
15. *The Rusty Bottle*, c. 1936, metal, 96" high  
LENT BY THE ARTIST
16. *Truffles*, c. 1938, metal, 17" high  
LENT BY THE ARTIST
17. *The Eye in the Red*, c. 1939, metal, 34" high  
LENT BY THE ARTIST

#### ARTHUR B. CARLES

*b. Philadelphia, 1882*

*d. Philadelphia, 1952*

1900-1907, studied at The Pennsylvania Academy of the Fine Arts on a scholarship. 1905 and 1907, trips to France on travelling scholarships; studied works of Delacroix, Manet, Redon and Cézanne; met Matisse. 1913, exhibited in the Armory Show. 1917-1925, taught at the Pennsylvania Academy. 1917 Lippincott Prize; 1919, Stotesbury Prize, Pennsylvania Academy. 1928, Logan Medal, Art Institute of Chicago. 1929, in Paris, interested in Braque, Matisse and Miró. 1930, Temple Gold Medal,



Pennsylvania Academy. 1935, painting became completely abstract.

18. *Bouquet Abstraction*, c. 1930, oil, 31¾ x 36

LENT BY WHITNEY MUSEUM OF AMERICAN ART, NEW YORK

## STUART DAVIS

*b. Philadelphia, 1894*

1910-1913, studied under Robert Henri in New York. Contributed drawings to the *New Masses*. 1913, exhibited at the Armory Show, influenced by modern European art shown in the exhibition. 1927, "Eggbeater" series. 1928, first trip to Paris. 1930's, taught at the Art Students League, worked on W. P. A. Art Project painting murals. 1945, retrospective exhibition at The Museum of Modern Art. 1952, one-man exhibition in the Venice Biennale. 1957, major retrospective at the Whitney Museum of American Art. Contributor to art publications.

19. *Landscape, Gloucester*, c. 1917, oil, 18¾ x 20¾

LENT BY MRS. EDITH GREGOR HALPERT

20. *Blue Still Life*, 1922, oil, 50 x 32

LENT BY THE DOWNTOWN GALLERY

21. *Eggbeater #3*, 1927, oil, 25 x 39

LENT BY WILLIAM H. LANE FOUNDATION

22. *Percolator*, 1927, oil, 36 x 29

LENT BY THE METROPOLITAN MUSEUM OF ART, ARTHUR H. HEARN FUND, 1956

23. *New York/Paris*, 1931, oil, 38⅝ x 51-11/16

LENT BY UNIVERSITY OF IOWA

24. *Report from Rockport*, 1940, oil, 30 x 40

LENT BY MR. AND MRS. MILTON LOWENTHAL

## CHARLES DEMUTH

*b. Lancaster, Pennsylvania, 1883*

*d. Lancaster, Pennsylvania, 1935*

Studied in Philadelphia at the School of Industrial Art, and under Thomas Anshutz at the Pennsylvania Academy of the Fine Arts. 1907, first trip to Paris; interested in Cézanne. 1912-1914, second Paris trip; friendship with Marcel Duchamp. Began to develop his precisionist style about 1917. 1918, illustrations for Henry James stories; friendship with Alfred Stieglitz who gave him three one-man exhibitions.

25. *Bermuda Landscape*, 1916, watercolor, 9¾ x 13-11/16

LENT BY THE COLUMBUS GALLERY OF FINE ARTS, FERDINAND HOWALD COLLECTION

26. *Circus Rider*, 1919, watercolor, 10¾ x 8½

THE CORCORAN GALLERY OF ART, GIFT OF THE HONORABLE FRANCIS BIDDLE

27. *Incense of a New Church*, 1921, oil, 25½ x 19-13/16

LENT BY THE COLUMBUS GALLERY OF FINE ARTS, FERDINAND HOWALD COLLECTION

28. *Bowl of Oranges*, 1925, watercolor, 13-7/16 x 19-3/16

LENT BY THE COLUMBUS GALLERY OF FINE ARTS, FERDINAND HOWALD COLLECTION

## PRESTON DICKINSON

*b. New York, 1891*

*d. Spain, 1930*

c. 1910, studied in New York under Ernest Lawson at the Art Students League; interested in Japanese prints. 1910-1915, in Europe, chiefly France; influenced by Cézanne's work. 1912, exhibited at the *Salon des Artistes Français*. 1924, first of four one-man exhibitions at the Daniel Gallery, New York. 1925-1926, belonged to the Independents and the Whitney



Studio Club. 1926, one-man exhibition in Quebec. 1930, to Spain. 1943, memorial exhibition, M. Knoedler & Co., New York.

29. *Environs of New York*, c. 1920's, pastel, 11½ x 11½  
LENT BY MR. AND MRS. JOHN C. MARIN, JR.
30. *Still Life #3*, c. 1924, pastel, 14 x 16¾  
LENT BY THE COLUMBUS GALLERY OF FINE ARTS, FERDINAND HOWALD COLLECTION
31. *Old Quarter, Quebec*, 1927, oil, 24 x 30  
LENT BY THE PHILLIPS COLLECTION

#### BURGOYNE DILLER

*b. New York, 1906*

Studied at Michigan State College and at the Art Students League in New York. Interested in post-impressionism, Cézanne and cubism. 1934, the first American painter to work in the manner of *de Stijl*. Created geometric, painted wood reliefs. 1936, member of the American Abstract Artists. 1935-1940, head of the Mural Division of the Federal Art Project, New York. 1940-1945 served in various government art projects. Since 1945, professor at the Design Department, Brooklyn College. 1951, represented in *Abstract Painting and Sculpture in America*, The Museum of Modern Art. 1960, exhibited in *Konkrete Kunst*, Helmhaus, Zurich, and at the Galerie Chalette, New York.

32. *Composition*, 1933-1934, oil, 30 x 30  
LENT BY GALERIE CHALETTE
33. *Construction #16*, 1938, painted wood, 32 x 28  
LENT BY THE NEWARK MUSEUM

#### ARTHUR G. DOVE

*b. Canandaigua, New York, 1880*

*d. Long Island, New York, 1946*

Studied art at Cornell University and graduated

in 1903. 1903-1907, successful illustrator and cartoonist in New York; friendship with Alfred Stieglitz. 1907-1908, trip to France, came in contact with early cubist and fauve movements. 1908 and 1909, exhibited in the Paris Autumn Salon. 1910, turned to abstract painting; exhibited at "291" Gallery and had a one-man exhibition there in 1912. Continued to exhibit regularly with Stieglitz. From 1912, painted and farmed in Connecticut to support himself. From 1920's, in addition to many other places, lived in a houseboat and in an abandoned roller skating rink. 1917, exhibited with Society of Independent Artists. 1926, exhibited with Société Anonyme. Participated in numerous important group exhibitions at major museums.

34. *Movement #1*, c. 1911, pastel, 21¾ x 18  
LENT BY THE COLUMBUS GALLERY OF FINE ARTS, FERDINAND HOWALD COLLECTION
35. *Seaside*, 1925, assemblage, 12½ x 10½  
LENT BY THE DOWNTOWN GALLERY
36. *Hand Sewing Machine*, 1927, cloth and oil on metal, 14¾ x 19¾  
LENT BY THE METROPOLITAN MUSEUM OF ART, THE ALFRED STIEGLITZ COLLECTION, 1949
37. *Snow Thaw*, c. 1930, oil, 18 x 24  
LENT BY THE PHILLIPS COLLECTION
38. *Sunrise I*, 1937, oil, 25 x 35  
LENT BY WILLIAM H. LANE FOUNDATION

#### LEE GATCH

*b. Baltimore, 1902*

1920-1924, studied with Leon Kroll, John Sloan at the Maryland Institute of Fine Arts. 1924, trip to France with a fellowship at the American School in Fontainebleau; travelled in France and Italy; returned to Paris and studied with André Lhote. 1925, returned to the U. S. 1927, first one-man exhibition at J. B. Neu-



mann's New Art Circle in New York. 1939, winning design for Mullins (South Carolina) Post Office. 1950, among artists representing the U. S. at the Venice Biennale. 1954, retrospective exhibition at The Phillips Collection, Washington, D. C. 1960, retrospective at the Whitney Museum of American Art. 1961, won first prize in 27th Corcoran Biennial.

39. *City at Evening*, 1933, oil, 18 x 25  
LENT BY THE PHILLIPS COLLECTION

40. *Steeplechase*, 1940, oil, 16 x 36  
LENT BY MR. AND MRS. LAWRENCE J. HELLER

#### ARSHILE GORKY

*b. Turkish Armenia, 1904*

*d. Sherman, Connecticut, 1948*

Worked as a bookbinder and printer before emigrating to the U. S. in 1920. Studied at the Rhode Island School of Design and at the New School of Design in Boston while taking engineering courses at Brown University for three years. 1926-1932, studied and taught at the Grand Central School of Art, New York; taught at the New York School of Design. 1930, painting became abstract. 1934, first one-man exhibition at the Mellon Galleries, Philadelphia. From 1935, worked on W. P. A. Federal Art Project. 1939, murals for the Aviation Building at the New York World's Fair. 1940's, friendship with younger New York abstract painters and with André Breton and surrealist artists.

41. *The Artist and His Mother*, 1926-1929, oil, 60 x 50

LENT BY WHITNEY MUSEUM OF AMERICAN ART, NEW YORK. GIFT OF JULIEN LEVY FOR MARO AND NATASHA GORKY IN MEMORY OF THEIR FATHER

42. *Abstraction with Palette*, c. 1930, oil, 47½ x 35½

LENT BY PHILADELPHIA MUSEUM OF ART

43. *Painting*, 1936-1937, oil, 38 x 48  
LENT BY WHITNEY MUSEUM OF AMERICAN ART, NEW YORK

44. *Flight of the Heavenly Dove*, c. 1938, oil, 25¼ x 40¼

LENT BY MR. AND MRS. PAUL SCOTT RANKINE

#### MARSDEN HARTLEY

*b. Lewiston, Maine, 1877*

*d. Ellsworth, Maine, 1943*

1892, studied at the Cleveland School of Art. 1898-1901, studied in New York under William Merritt Chase and at the National Academy of Design. 1909, exhibited at the "291" Gallery and became a member of the Alfred Stieglitz group. 1912-1913, in France and Germany. 1913, exhibited with the Blue Rider group in Munich and at the Berlin Autumn Exhibition. 1913, returned to the U. S.; exhibited in the Armory Show. 1914-1933, travelled in Europe and America. From 1933, he spent summers in Maine and winters in New Jersey. Major traveling exhibition of his work organized in 1960.

45. *Military Symbols II*, c. 1914, charcoal, 24¼ x 18¼

LENT BY THE METROPOLITAN MUSEUM OF ART, ROGERS FUND, 1962

46. *Painting #2*, 1915, oil, 39½ x 32

LENT BY WILLIAM H. LANE FOUNDATION

47. *Sextant*, c. 1917, oil, 39 x 23

LENT BY PHILADELPHIA MUSEUM OF ART

48. *Earth Warming, Mexico*, 1932, oil, 25 x 33¼

LENT BY MRS. EDITH GREGOR HALPERT

49. *Wood Lot, Maine Woods*, 1938, oil, 28 x 22

LENT BY THE PHILLIPS COLLECTION



## HANS HOFMANN

*b. Weissenberg, Bavaria, 1880*

1898, began to study art in Munich. 1904-1914, lived in Paris. 1910, first one-man exhibition at Paul Cassirer Gallery, Berlin. 1915, opened art school in Munich. 1924-1929, took students on summer trips to Italy and France. 1930, taught summer session at University of California; returned to Germany. 1931, settled in the U. S.; taught at Chouinard Art Institute, Los Angeles and University of California; one-man exhibition at California Palace of the Legion of Honor, San Francisco. 1932-1933, taught at the Art Students League, New York. 1933, opened own school in New York. 1934, opened summer school in Provincetown. 1940's, one-man exhibitions in New Orleans, New York, Chicago, Andover and in Paris. 1957, retrospective exhibition at the Whitney Museum of American Art, New York. 1958, stopped teaching to devote full time to painting. 1962-1963, major retrospective exhibition travelling in Europe.

50. *Round Table—Vase of Flowers*, 1939, oil, 54 x 42

LENT BY THE ARTIST

51. *Still Life with Fruit and Coffee Pot*, 1940, oil, 60 x 48

LENT BY THE ARTIST

## EDWARD HOPPER

*b. Nyack, New York, 1882*

1900-1906, studied at the New York School of Art chiefly with Robert Henri; also with William Chase and Kenneth Hayes Miller. 1906-1910, three trips to Europe. 1908, exhibited in First Independent Artists exhibition. 1908-1919, designer in an advertising agency; illustrator. 1913, exhibited in the Armory Show. 1920, first one-man exhibition at the Whitney Studio Club. Awards: 1923, W. A. Bryan prize for etching and Logan prize, Chicago So-

ciety of Etchers; 1935, Temple gold medal, Pennsylvania Academy of the Fine Arts; 1937, first prize in the 15th Corcoran Biennial; 1954, first prize in watercolors, Butler Institute of American Art. 1933, retrospective exhibition at The Museum of Modern Art. 1950, "Man of the Year" one-man exhibition at Whitney Museum of American Art.

52. *Cape Cod Afternoon*, 1936, oil, 34 x 50  
LENT BY CARNEGIE INSTITUTE

## KARL KNATHS

*b. Eau Claire, Wisconsin, 1891*

1911-1917, studied at the Art Institute of Chicago. 1913, visited the Armory Show, interested in Cézanne's work. 1919, settled in Provincetown. 1928, awarded the Norman Wait Harris Prize, the Art Institute of Chicago. 1930's, painting became increasingly abstract. 1930, first one-man exhibition at Daniel Gallery, New York, followed by fifteen one-man exhibitions in New York and other cities in the U. S. For a time, guest artist at The Phillips Collection, Washington, D. C. 1932, Gold Medal, Boston Tercentenary Art Exhibition. 1944, taught at Bennington College, Vermont. 1946, first prize, Pittsburgh International Exhibition.

53. *Frightened Deer in Moonlight*, 1932, oil, 36 x 48

LENT BY THE PHILLIPS COLLECTION

54. *Sunflowers*, 1939, oil, 32 x 36

LENT BY THE DETROIT INSTITUTE OF ARTS

## WALT KUHN

*b. Brooklyn, 1877*

*d. White Plains, New York, 1949*

1893, studied at the Brooklyn Polytechnic Institute. 1900, cartoonist in San Francisco. 1901-1903, studied at Académie Colarossi in



Paris and at the Academy in Munich; travelled in Italy and Holland. 1905, returned to New York; worked as a free lance cartoonist. 1908-1909, taught at the New York School of Art. 1910, first one-man exhibition at the Madison Gallery; friendship with Arthur B. Davies. 1912-1913, Executive Secretary for the Armory Show. 1922-1926, connected with the theatre as designer and director. 1927-1928, taught at the Art Students League. 1925-1933, trips to Europe. 1936-1941, consulting architect for Union Pacific Railroad. 1948, exhibition at Durand-Ruel, New York.

55. *The White Clown*, 1929, oil, 40 x 30  
LENT BY THE HONORABLE AND MRS.  
W. AVERELL HARRIMAN

#### YASUO KUNIYOSHI

*b. Okayama, Japan, c. 1890*

*d. New York, 1953*

1906, came to the U. S.; attended Los Angeles School of Art and Design. 1910, moved to New York and studied at various schools, including four years at the Art Students League under Kenneth Hayes Miller. Worked as a photographer of paintings. 1917, exhibited with the Society of Independent Artists. 1922, first one-man exhibition, Daniel Gallery, New York. 1925 and 1928, trips to France. 1929, included in *Nineteen Living Americans* at The Museum of Modern Art. 1948, retrospective at the Whitney Museum of American Art, New York.

56. *The Swimmer*, 1922, oil, 20 $\frac{1}{8}$  x 30 $\frac{1}{8}$   
LENT BY THE COLUMBUS GALLERY OF  
FINE ARTS, FERDINAND HOWALD COL-  
LECTION
57. *Island of Happiness*, 1924, oil, 24 x 30  
LENT BY WILLIAM H. LANE  
FOUNDATION

#### GASTON LACHAISE

*b. Paris, 1882*

*d. New York, 1935*

1895-1898, studied at the Ecole Bernard Palissy. 1898-1905, studied at the Ecole des Beaux-Arts. 1898-1903, exhibited annually at the *Salon des Artistes Français*. 1906, came to the U. S. 1913, exhibited in the Armory Show; one-man exhibition at the Bourgeois Galleries, New York. 1921, frieze for the Telephone Building, New York; one-man exhibition at Kraushaar Gallery, New York. 1927, one-man exhibition at Stieglitz's Intimate Gallery. 1928, U. S. Coast Guard Memorial, Washington, D. C. 1931, reliefs for R. C. A. Building, Rockefeller Center, New York. 1932, portal for Electricity Building, Chicago Century of Progress Exposition. 1935, retrospective exhibition at The Museum of Modern Art.

58. *Woman on Horseback*, 1918, bronze,  
11" high  
THE CORCORAN GALLERY OF ART, GIFT  
OF THE HONORABLE FRANCIS BIDDLE
59. *Woman Walking*, 1922, bronze, 19 $\frac{1}{2}$ "  
high  
LENT BY THE NEWARK MUSEUM
60. *Torso*, 1930, bronze, 13 $\frac{1}{2}$ " high  
LENT BY WHITNEY MUSEUM OF AMERI-  
CAN ART, NEW YORK

#### JOHN MARIN

*b. Rutherford, New Jersey, 1870*

*d. Cape Split, Maine, 1953*

1889-1895, worked in an architect's office. 1899-1905, studied painting at the Pennsylvania Academy of the Fine Arts in Philadelphia and at the Art Students League in New York. 1903, painted semi-abstract "Weehawken Series." 1905-1911, lived in Paris and travelled in Europe. 1909, first one-man exhibition at "291" Gallery. Returned to the U. S. in 1911



and became a friend of Alfred Stieglitz with whom he was closely associated throughout his career. 1913, exhibited in the Armory Show. 1936, first major retrospective exhibition at The Museum of Modern Art. From 1916, lived at Cliffside, New Jersey, and spent the summers in Maine. Numerous retrospective exhibitions.

61. *Weehawken Sequence #1*, 1903, oil,  
9 x 12  
LENT BY MRS. EDITH GREGOR HALPERT
62. *John Marin's Island, Maine*, 1915,  
watercolor, 15¾ x 19  
LENT BY PHILADELPHIA MUSEUM OF  
ART, A. E. GALLATIN COLLECTION
63. *Delaware River Country, Pennsylvania*,  
#3, 1916, watercolor, 19 x 16  
LENT BY PHILADELPHIA MUSEUM OF  
ART, THE ALFRED STIEGLITZ COLLEC-  
TION
64. *White Mountains, New Hampshire*,  
1918, watercolor, 9 x 12  
LENT BY MR. AND MRS. PHILLIP A.  
BRUNO
65. *Palisades #2*, 1922, watercolor,  
16 x 19½  
LENT BY THE COLUMBUS GALLERY OF  
FINE ARTS, FERDINAND HOWALD COL-  
LECTION
66. *Small Point Harbor—Casco Bay, Maine*,  
1931, oil, 22 x 28  
LENT BY THE DOWNTOWN GALLERY

STANTON MACDONALD-  
WRIGHT

*b. Charlottesville, Virginia, 1890*

1907, went to France, lived chiefly in Paris, studied at the Ecole des Beaux-Arts. 1908, became interested in cubism. 1912, co-founder with Morgan Russell of synchronism. 1913,

exhibited with the synchronists in Paris, Munich and New York; exhibited at the *Salon des Indépendents*; was represented in the Armory Show. 1916, returned to the U. S. 1917, one-man exhibition at the "291" Gallery. 1919, returned to representational painting. Has taught art for many years at the University of California and in Los Angeles; several trips to Japan. 1954, returned to abstract painting.

67. *Conception*, 1914, oil, 30 x 12  
LENT BY MR. AND MRS. HARRY LEWIS  
WINSTON
68. *California Landscape*, c. 1916, oil,  
29⅞ x 22⅛  
LENT BY THE COLUMBUS GALLERY OF  
FINE ARTS, FERDINAND HOWALD COL-  
LECTION

ALFRED H. MAURER

*b. New York, 1868*

*d. New York, 1932*

Trained in lithography; studied at the National Academy of Design. 1897, went to Paris and studied at the Académie Julian. 1901, returned to the U. S.; studied at the Pennsylvania Academy of the Fine Arts; awarded Gold Medal in the Pittsburgh International Exhibition. 1902, returned to Paris, joined the fauves. 1909, exhibited with John Marin at the "291" Gallery. 1910, exhibited with Hartley, Weber and Dove at "291." 1913, represented in the Armory Show. 1914, returned to the U. S. 1917, exhibited with the Society of Independent Artists. 1919, began his "twin head" series.

69. *Abstract Heads*, c. 1919, gouache, 21½  
x 17¾  
LENT BY BERTHA SCHAEFER GALLERY
70. *Still Life with Doily*, 1930, oil,  
17¾ x 21½  
LENT BY THE PHILLIPS COLLECTION



GEORGE L. K. MORRIS

b. New York, 1905

1928, graduated from Yale University; editor *Yale Literary Magazine*. 1928-1930, studied painting in Paris and New York. 1929-1931, editor *Miscellany* magazine. 1930's, showed in many galleries both here and abroad. 1933, exhibited at the Valentine Gallery, New York. 1936, founder of the American Abstract Artists, with whom he exhibited annually and served as president 1948-1949. 1937-1939, editor of *Plastique* magazine, Paris. 1937-1943, art editor *Partisan Review*. 1945-1946, instructor in painting at the Art Students League. 1952, U. S. delegate to the UNESCO Conference, Venice.

71. *Concretion*, 1936, oil, 54 x 72

LENT BY THE ARTIST

72. *Portrait—Construction*, 1936, oil and collage, 30 x 20

LENT BY THE ARTIST

73. *Indian Composition*, 1938, oil, 70 x 54

LENT BY THE ARTIST

ELIE NADELMAN

b. Warsaw, Poland, 1882

d. New York, 1946

Studied at the Warsaw Academy. 1902, to Munich. 1903, settled in Paris; influenced by Rodin. 1905, research in the fundamental problems of form. 1909, one-man exhibition, Galerie Druet, Paris. 1913, was represented in the Armory Show. 1914, arrived in New York; exhibited at "291" Gallery. 1917, comprehensive exhibition at Scott & Fowles Gallery, New York. 1917-1929, established a studio-shop with assistants; taught briefly at the Beaux Arts Institute of Design. 1919, began collection of American folk art. 1942, volunteer manual therapist at Bronx Veteran's Hospital.

74. *Horse*, c. 1914, bronze, 14¼" high

THE CORCORAN GALLERY OF ART

75. *The Tango*, 1918, wood, 35" high

LENT BY MRS. EDITH GREGOR HALPERT

GEORGIA O'KEEFFE

b. Sun Prairie, Wisconsin, 1887

Studied at the Art Students League under William Merritt Chase and Columbia University under Arthur Wesley Dow. 1909, free lance commercial work in Chicago. 1912-1917, art supervisor and teacher in public schools, mostly in Texas. 1916, first exhibition in "291" Gallery group show; friendship with Alfred Stieglitz whom she married in 1924. 1917, exhibited with the Society of Independent Artists. Retrospective exhibitions at The Art Institute of Chicago, 1943; The Museum of Modern Art, 1946; Worcester Museum of Art, 1960. 1953, first of several trips to Europe.

76. *From the Plains*, 1919, oil, 27 x 23

LENT BY MR. AND MRS. STEPHEN A. STONE

77. *Black Abstraction*, 1927, oil, 30 x 40¼

LENT BY GEORGIA O'KEEFFE AND THE METROPOLITAN MUSEUM OF ART, THE ALFRED STIEGLITZ COLLECTION, 1949

78. *Stump in Red Hills*, 1940, oil, 30 x 24

LENT BY THE DOWNTOWN GALLERY

MAURICE B. PRENDERGAST

b. St. John's, Newfoundland, 1859

d. New York, 1924

Made a living as a show card letterer. 1886, first trip abroad to England and probably Paris. 1891, second trip abroad; studied in Paris at the Académie Julian; became interested in Cézanne's work. 1898, trip to Italy. 1899, returned to the U. S., lived in New York and Boston. 1905, exhibited at Macbeth Gallery, New York. 1908, exhibited as one of The Eight



in New York, Chicago and Detroit. 1909-1914, four trips to Europe. 1913, exhibited in the Armory Show. 1914, returned to the U. S. spending winters in New York, summers in New England. 1917, exhibited with William Glackens and John Marin, Bourgeois Gallery, New York. 1923, received third prize in the 9th Corcoran Biennial.

79. *Fantasy*, c. 1917, oil, 21 x 32  
LENT BY THE PHILLIPS COLLECTION

80. *Landscape with Figures*, c. 1921, oil,  
32 $\frac{5}{8}$  x 42 $\frac{5}{8}$   
THE CORCORAN GALLERY OF ART

#### MAN RAY

*b. Philadelphia, 1890*

Trained as an architect and engineer. 1908, studied painting at the National Academy of Design in New York. 1912, first one-man exhibition in New York. 1913, became interested in abstract art which he saw in the Armory Show. 1917, founded the New York dada movement with Marcel Duchamp and Francis Picabia. 1920, organized the Société Anonyme with Duchamp and Katherine Dreier. 1921-1940, lived in Paris; a member of dada and surrealist groups. Developed abstract photo prints, "rayographs"; made abstract and surrealist films. 1940, moved to the U. S. and lived in Hollywood. 1951, returned to Paris.

81. *A. D. 1914 (MCMXIV)*, 1914, oil,  
37 x 69 $\frac{1}{2}$

LENT BY PHILADELPHIA MUSEUM OF  
ART, A. E. GALLATIN COLLECTION

82. *Admiration of the Orchestrelle for the  
Cinematograph*, 1919, air brush,  
26 x 21 $\frac{1}{2}$

LENT BY THE MUSEUM OF MODERN  
ART, NEW YORK. GIFT OF A. CONGER  
GOODYEAR

#### MORGAN RUSSELL

*b. New York, 1886*

*d. Broomall, Pennsylvania, 1953*

Studied architecture for two years and painting under Robert Henri in New York. 1906-1946, lived abroad; studied under Matisse in Paris; friendship with Guillaume Apollinaire and Leo Stein. 1912, co-founder with Stanton MacDonald-Wright of synchromism. 1913, exhibited with the synchromists in Paris, Munich and New York; exhibited at the *Salon des Indépendents*; was represented in the Armory Show. 1919, returned to representational painting. 1946, came back to the U. S. 1950, represented at exhibition of *Abstract Painting and Sculpture in America* at The Museum of Modern Art.

83. *Synchromy #2, To Light*, 1912, oil,  
13 x 9 $\frac{5}{8}$

LENT BY MR. AND MRS. HARRY LEWIS  
WINSTON

84. *Three Part Synchromy*, (one panel),  
1914-1915, oil, 13 $\frac{1}{8}$  x 10 $\frac{1}{2}$

LENT ANONYMOUSLY

#### MORTON SCHAMBERG

*b. Philadelphia, 1882*

*d. Philadelphia, 1918*

1889-1904, studied architecture at the University of Pennsylvania and painting at the Pennsylvania Academy of the Fine Arts. Several student trips to Europe with William Chase. 1908, abroad with Charles Sheeler; interested in Cézanne's work; friendship with the early cubists and fauves. 1913, exhibited in the Armory Show. Through Alfred Stieglitz he became seriously interested in photography. 1915, assembled Philadelphia's first modern art exhibition at McClees Gallery. 1916, became a director of the Society of Independent Artists; interested in machine subjects.



85. *Geometrical Patterns*, c. 1914, oil,  
32 x 26

LENT BY DR. AND MRS. IRA LEO  
SCHAMBERG

86. *Mechanical Abstraction*, 1916, oil,  
30 x 20¼

LENT BY PHILADELPHIA MUSEUM OF  
ART, THE LOUISE AND WALTER ARENS-  
BERG COLLECTION

#### BEN SHAHN

*b. Kovno, Russia, 1898*

Shahn's family emigrated to the U. S. and settled in Brooklyn when he was eight. Supported himself by lithography while studying painting at the City College of New York and at the National Academy of Design. 1927-1929, travelled in Europe and North Africa. 1930's, series of Sacco-Vanzetti and Tom Mooney pictures; collaborated with Diego Rivera on Rockefeller Center murals. 1933, worked as a draughtsman and mural painter on W. P. A. Art Project. Worked as artist and photographer for the Farm Security Administration. 1939, murals for the Bronx Post Office. 1940-1942, murals for Social Security Building, Washington, D. C. 1947, retrospective exhibition at The Museum of Modern Art. 1954, retrospectives in Europe. 1956-1957, Charles Eliot Norton Professor of Poetry, Harvard University. Contributor to national magazines.

87. *Bartolomeo Vanzetti and Nicola Sacco*, 1931-1932, tempera, 10½ x 14½

LENT BY THE MUSEUM OF MODERN  
ART, NEW YORK. GIFT OF MRS. JOHN  
D. ROCKEFELLER, JR.

88. *Riveter*, 1938, egg tempera, 23¼ x 35½

LENT BY DR. AND MRS. IRVING F.  
BURTON

#### CHARLES SHEELER

*b. Philadelphia, 1883*

1900-1906, studied at the School of Industrial

Art and at the Pennsylvania Academy of the Fine Arts. Made trips to Europe with William Chase; in 1908 with Morton Schamberg and in 1909, independently. 1912, worked in Doylestown, Pennsylvania, as a photographer for architects. 1913, exhibited in the Armory Show; began to experiment with abstraction. 1917, exhibited in the first exhibition of the Society of Independent Artists. Friendship with Edward Steichen. 1920, first one-man exhibition, De Zayas Gallery, New York. Commissioned to photograph Ford plant at River Rouge. One-man exhibitions at Fogg Art Museum, 1934; The Museum of Modern Art, 1939; Walker Art Center, 1952; U. C. L. A., 1954 and others.

89. *Lhasa*, 1916, oil, 25½ x 31¾

LENT BY THE COLUMBUS GALLERY OF  
FINE ARTS, FERDINAND HOWALD COL-  
LECTION

90. *Bucks County Barn*, 1923, tempera and  
crayon, 19¼ x 25½

LENT BY WHITNEY MUSEUM OF AMERI-  
CAN ART, NEW YORK

91. *Americana*, 1931, oil, 48 x 36

LENT BY MR. AND MRS. MILTON  
LOWENTHAL

92. *The Upstairs*, 1938, oil, 20 x 13

LENT BY CINCINNATI ART MUSEUM

93. *Conversation—Sky and Earth*, 1940, oil,  
23 x 28

LENT BY MRS. ADELAIDE H. MARQUAND

#### NILES SPENCER

*b. Pawtucket, Rhode Island, 1893*

*d. New York, 1952*

1913-1915, studied at the Rhode Island School of Design in Providence. 1915, studied at Ferrer School, New York, with Robert Henri and George Bellows. 1921-1922 and 1928-1929, lived in France and Italy. 1922-1923, joined the Daniel Gallery and the Whitney Studio



Club. Showed regularly at the Whitney Studio Club until 1930. 1925, first one-man exhibition, Daniel Gallery, New York. 1937, completed a commission for a mural in the post office at Aliquippa, Pa.

94. *The Cove*, 1923, oil, 28 x 36  
LENT BY THE NEWARK MUSEUM

95. *Corporation Shed*, c. 1925, oil,  
20 x 33¼  
LENT BY THE COLUMBUS GALLERY OF  
FINE ARTS, FERDINAND HOWALD COL-  
LECTION

#### JOSEPH STELLA

b. *Muro Lucano, Italy, 1877*

d. *New York, 1946*

1896, emigrated to the U. S. Studied medicine for two years before studying painting at the Art Students League and New York School of Art. 1908, made drawings of Pittsburgh steel mills for *The Survey*; worked as an illustrator. 1909-1912, in France and Italy; joined the futurist movement. 1910, exhibited at the International Exhibition, Rome. 1912, returned to New York. 1913, exhibited in the Armory Show. Painted scenes of New York City. 1916, a director of the Society of Independent Artists and exhibited with them in 1917. 1918, first one-man exhibition at Bourgeois Gallery, New York. From 1920, exhibited with the Société Anonyme. 1920-1922, painted the five great panels, *New York Interpreted*. 1927-1934, lived in Rome and Paris. 1940, trip to West Indies.

96. *Coal Pile*, c. 1902, charcoal, 20 x 26  
LENT BY THE METROPOLITAN MUSEUM  
OF ART, THE ELISHA WHITTELSEY COL-  
LECTION, 1950

97. *Spring*, 1914, oil, 75 x 40⅞  
LENT BY YALE UNIVERSITY ART GAL-  
LERY, COLLECTION SOCIETE ANONYME

98. *American Landscape*, 1929, oil,  
78½ x 39  
LENT BY WALKER ART CENTER OF  
MINNEAPOLIS

#### MARK TOBEY

b. *Centerville, Wisconsin, 1890*

1911, studied briefly at the Art Students League with Kenneth Hayes Miller; chiefly self-taught. 1923, taught at Cornish School, Seattle. 1925-1926, trip to Paris and the Near East. 1931-1938, artist-in-residence at Dartington Hall, England. 1934, trip to Japan and China to study Chinese calligraphy; stayed in a Zen monastery in Japan. 1935, beginning of "white writing." 1938-1939, worked on W. P. A. Federal Art Project. 1939, returned to Seattle. 1944, first one-man exhibition in New York. 1946, one-man exhibition at Detroit Institute of Arts; 1951, retrospective exhibition at the Whitney Museum of American Art; 1954-1961, one-man exhibitions in Europe. 1958, travelled in Europe; received grand prize at Venice Biennale. 1959, travelled in Europe. 1961, first prize in Pittsburgh International Exhibition; major one-man exhibition at the Louvre. 1962, retrospective exhibition at The Museum of Modern Art and at The Phillips Collection.

99. *Broadway Norm*, c. 1935, tempera,  
13⅞ x 9¼  
LENT BY MRS. CAROL ELY HARPER

100. *Broadway*, 1936, tempera, 26 x 19¼  
LENT BY THE METROPOLITAN MUSEUM  
OF ART, THE ARTHUR H. HEARN FUND,  
1942

#### ABRAHAM WALKOWITZ

b. *Tumen, Siberia, 1880*

Came to the U. S. as a child. 1906, studied at the National Academy of Design in New York under Walter Shirlaw. 1906-1907, in Paris at the Académie Julian. 1912, first major exhibi-



tion at Alfred Stieglitz's "291" Gallery. 1913, exhibited in the Armory Show. 1914, trip to Europe. 1918-1920, director of the Society of Independent Artists. From 1920, exhibited with the Société Anonyme, whose president he became in 1934.

101. *Color Symphony, Number 1*, 1913, watercolor, 11 $\frac{7}{8}$  x 9

LENT BY WHITNEY MUSEUM OF AMERICAN ART, NEW YORK

102. *Black and White Drawing*, 1915, pencil, 20 $\frac{3}{4}$  x 16

LENT BY WHITNEY MUSEUM OF AMERICAN ART, NEW YORK

103. *New York*, 1917, watercolor, ink and pencil, 30 $\frac{5}{8}$  x 21 $\frac{3}{4}$

LENT BY WHITNEY MUSEUM OF AMERICAN ART, NEW YORK. GIFT OF THE ARTIST IN MEMORY OF JULIANA FORCE

#### MAX WEBER

*b. Byelostok, Russia, 1881*

*d. New York, 1961*

Weber's family emigrated to the U. S. and settled in Brooklyn when he was ten. 1898-1901, studied at Pratt Institute. 1901-1905, taught drawing in various public schools. 1905-1908, lived in Paris; travelled in Europe; friendship with Picasso, Delaunay, Henri Rousseau and Apollinaire; studied with Matisse. 1907, exhibited at the *Salon d'Automne*. 1908, re-

turned to New York. 1909, one-man exhibition at Haas Gallery. 1910, in group exhibition at "291" Gallery and became a member of Stieglitz circle. 1912, began experimenting with abstraction. 1913, one-man exhibition at The Newark Museum; exhibited in Grafton Group, London. 1926, one-man exhibition with Société Anonyme. 1929, included by The Museum of Modern Art in *Nineteen Living Americans*. 1930, retrospective at The Museum of Modern Art. 1949, at the Whitney Museum of American Art.

104. *Bird*, 1915, bronze, 19" high

LENT BY GALERIE CHALETTE

105. *Equilibrium*, 1915, polychrome bronze, 17" high

LENT BY GALERIE CHALETTE

106. *Spiral Rhythm*, 1915, bronze, 24" high

LENT BY GALERIE CHALETTE

107. *New York Department Store*, 1915, oil, 30 x 45 $\frac{1}{2}$

LENT BY THE DETROIT INSTITUTE OF ARTS

108. *Seeking Work*, 1938, oil, 40 x 30

LENT BY THE DOWNTOWN GALLERY

109. *Exotic Dance*, 1940, oil, 30 x 40

LENT BY MR. AND MRS. JAMES S. SCHRAMM



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